MAIL

vol.

山崎峰水 housui yamazaki

MAIL

STORY AND ART
HOUSUI YAMAZAKI

ORIGINAL COVER DESIGN
BUNPEI YORIFUJI

TRANSLATION
DOUGLAS VARENAS

EDITOR AND ENGLISH ADAPTATION
CARL GUSTAV HORN

LETTERING AND TOUCH-UP
IHL

DARK HORSE MANGA™

CONTENTS

MAIL #7:
DOLL . . . 005

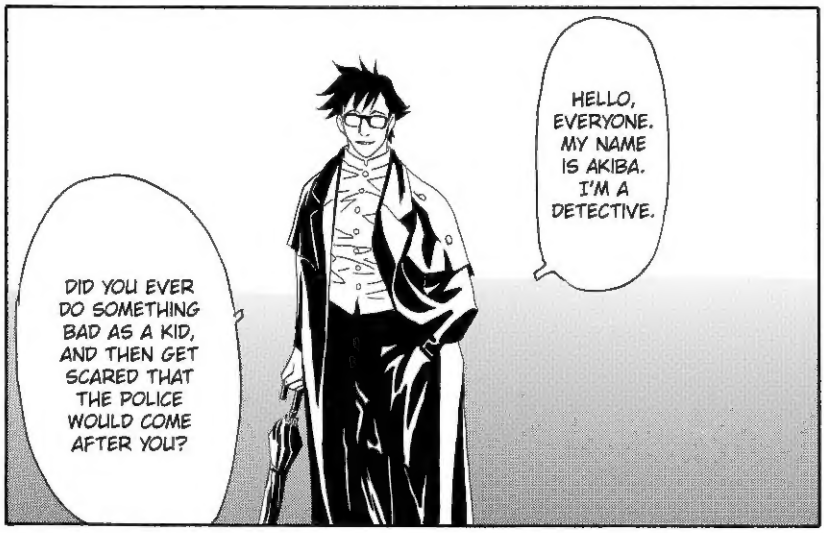
MAIL #8:
BABY . . . 037

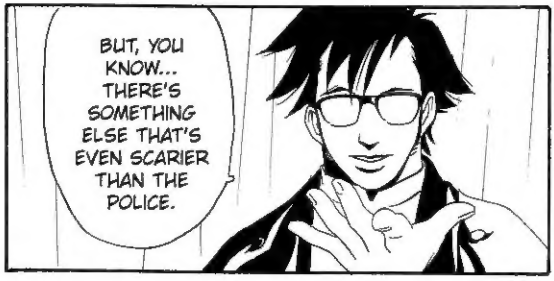
MAIL #9:
ELEVATOR . . . 069

MAIL #10:
COTTAGE . . . 101

MAIL #11:
GRADUATION . . . 133

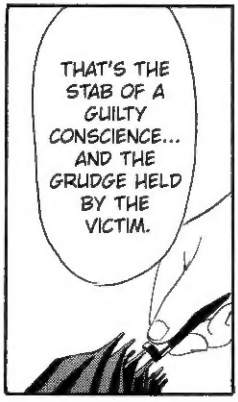
MAIL #12:
PICTURE . . . 165

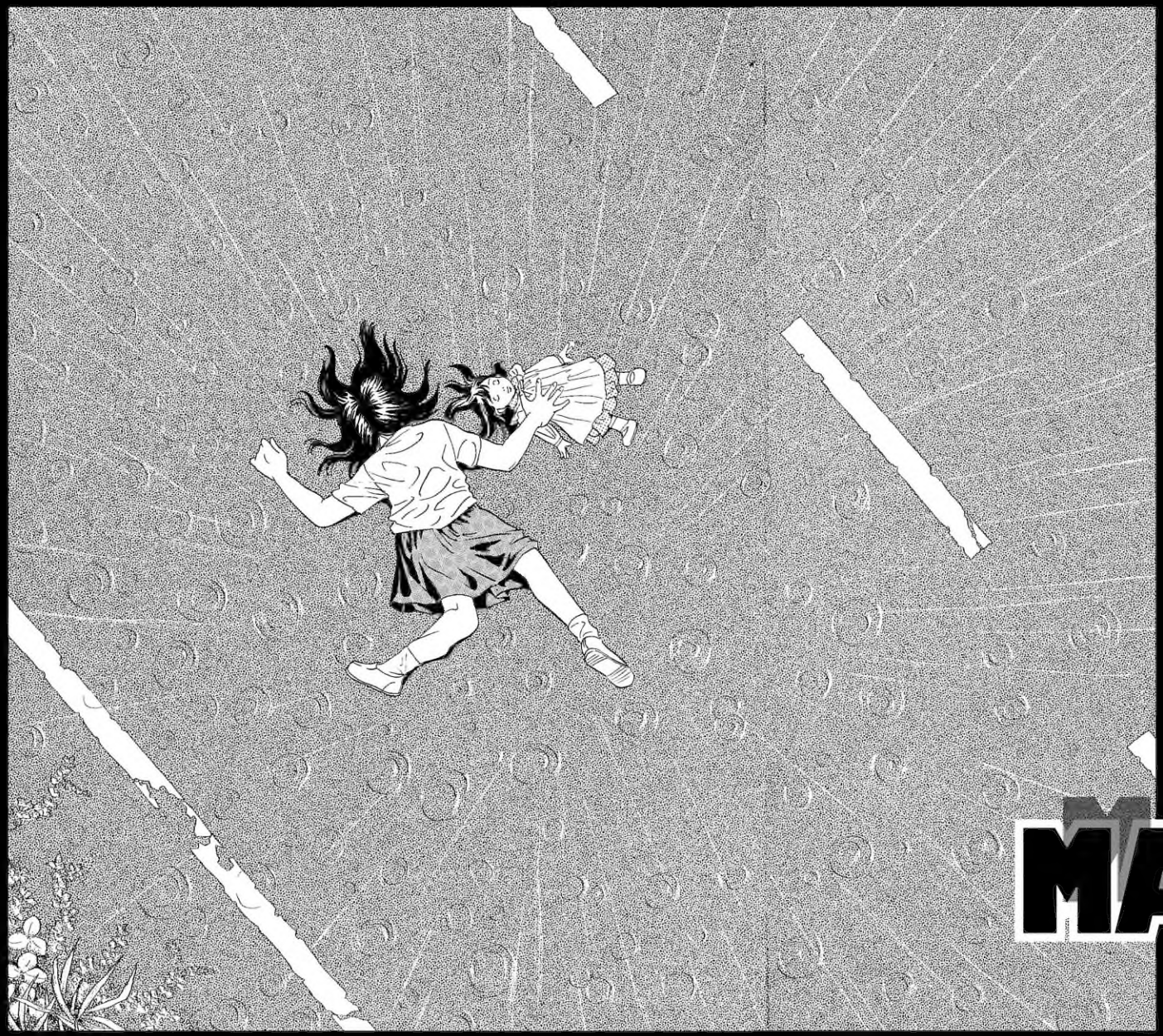

HELLO, EVERYONE. MY NAME IS AKIBA. I'M A DETECTIVE.
DID YOU EVER DO SOMETHING BAD AS A KID, AND THEN GET SCARED THAT THE POLICE WOULD COME AFTER YOU?


BUT, YOU KNOW... THERE'S SOMETHING ELSE THAT'S EVEN SCARIER THAN THE POLICE.

SURE... THAT HAPPENED TO ME, TOO.

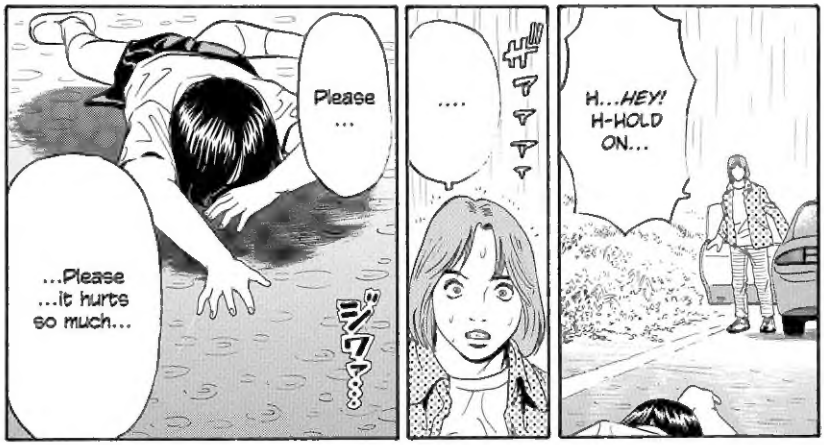
BECAUSE GROWNUPS FIND THERE'S NO STATUTE OF LIMITATIONS FOR THOSE.

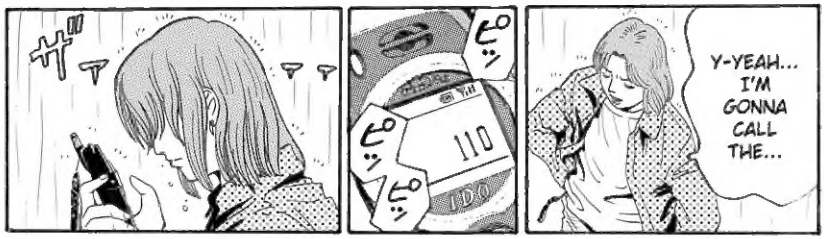

THAT'S THE STAB OF A GUILTY CONSCIENCE... AND THE GRUDGE HELD BY THE VICTIM.

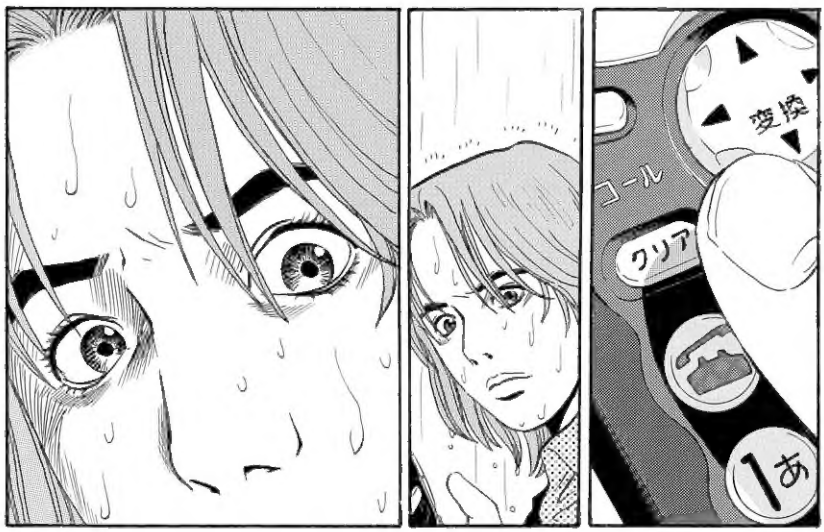


MAIL #7 DOLL

ボッ
ボッ
ボッ
ボッ
ボッ
カッ
コッ
カッ
品川
13-
haa
hahh
haa
...it hurts...it hurts...
It hurts...
Please... help me...
ブル
ブル
ブル
ザァァァァ


Please ...
...Please ...it hurts so much...
....
H...HEY! H-HOLD ON...


ピッ
ピッ
ピッ
110
Y-YEAH... I'M GONNA CALL THE...

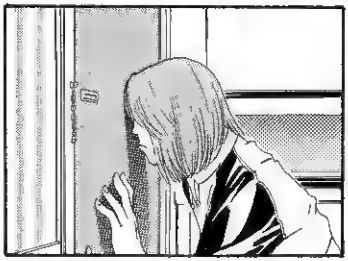

変換
コール
クリア
1あ

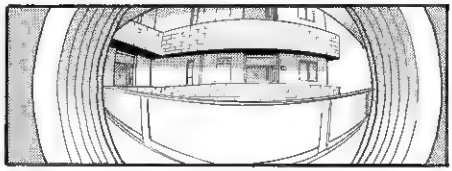
ザァァァァァ
ブロロォン

T.SERIZAWA
406
I'VE TAKEN CARE OF THE CAR... THERE'S NOTHING IN THE PAPER.
MAYBE IT'S GOING TO BE ALL RIGHT.
ピンポーン

SHIT... WHO? THE P-POLICE ...?

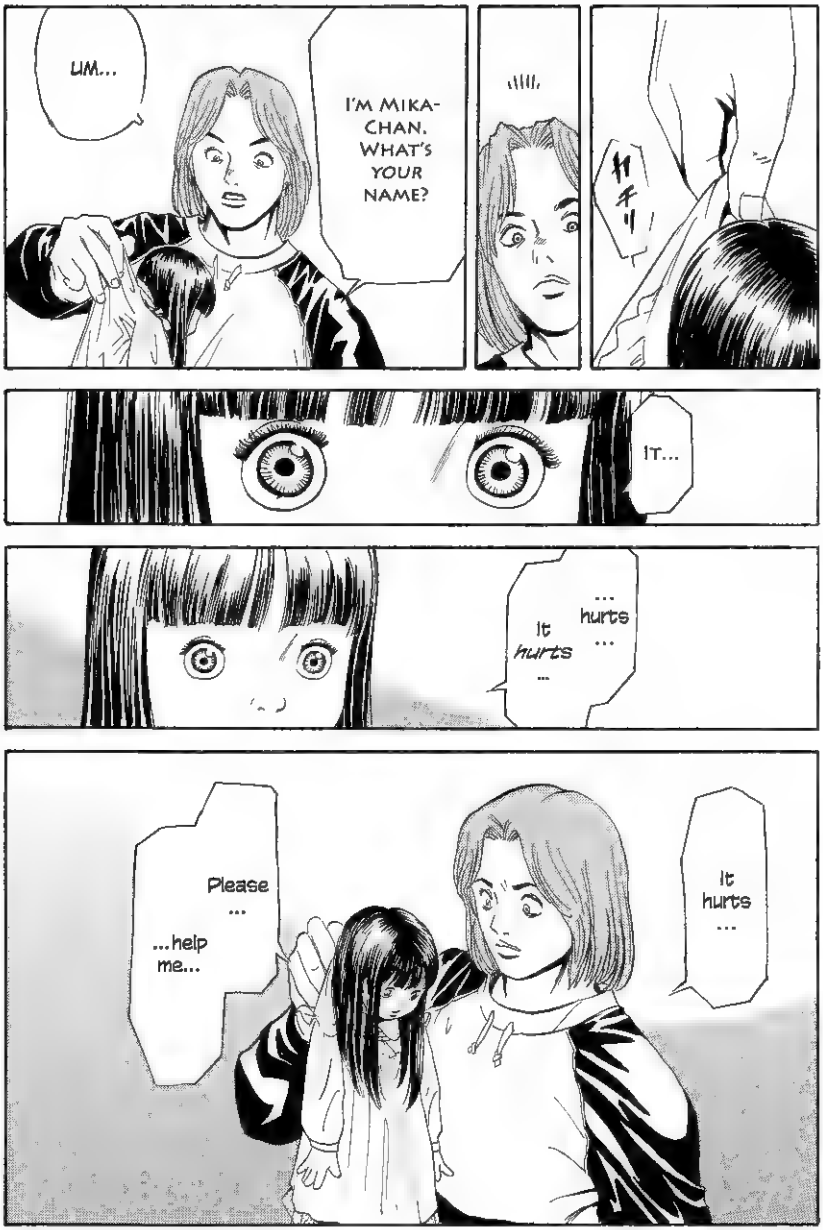
ピンポーン





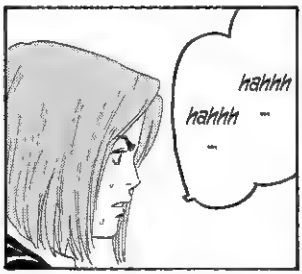
NOBODY THERE? BUT...

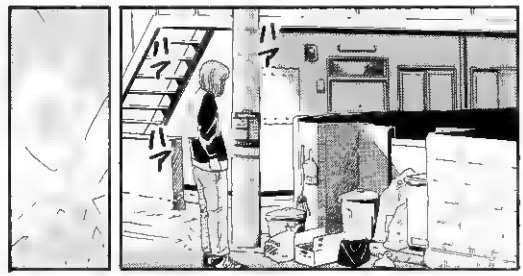
ズルル
キィィィィ
ゴロリ
H-HEY... HEY! WHAT THE FUCK'S THIS?!
I MEAN, UH... SOMEONE'S KID LOSE THEIR DOLL HERE...?
WHAT THE--?!

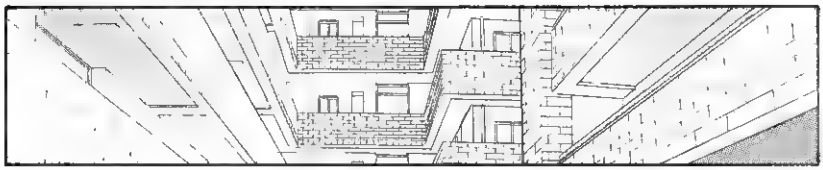

UM...
I'M MIKA-CHAN. WHAT'S YOUR NAME?
IT...
It hurts ...
... hurts ...
Please ...
...help me...
It hurts ...

WAAHH!
H... HEY!
H-HOLD ON...
...THAT'S ...THAT'S MY VOICE...
IT'S THAT GIRL'S DOLL...IT MUST HAVE BEEN ONE WITH A RECORDER...
I'M MIKA-CHAN. WHAT'S YOUR NAME?
It hurts ...
...It hurts ...
Please... help me...
I...
...JUST SHUT UP!!

ナグリヤッ
カシャ
MRUSHO

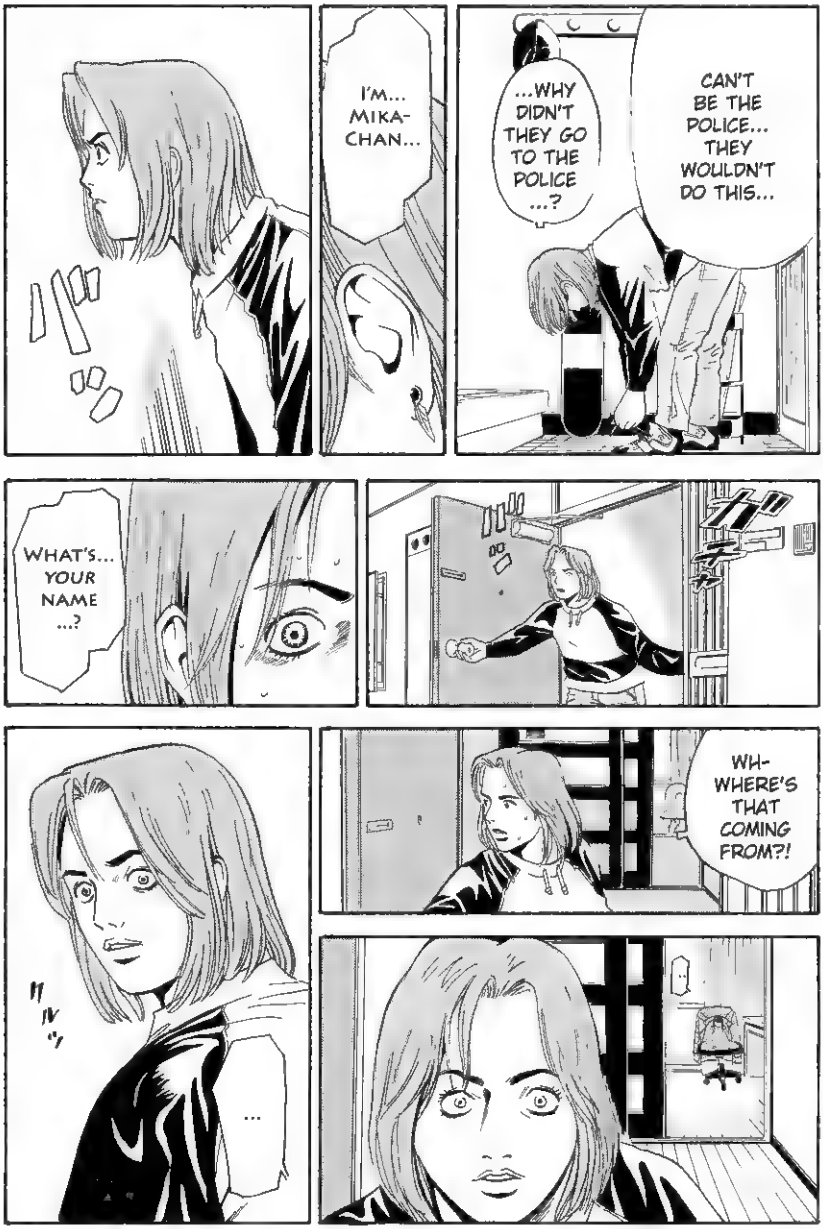

hahhh
hahhh ...


ハア
ハア
ハア



IT'S NOT LIKE IT WALKED HERE. MAYBE THEY SAW MY LICENSE PLATE...?
ガチャ

SOMEONE KNOWS ABOUT THIS. THEY'VE GOT TO.
ギャラ
カキン


I'M... MIKA-CHAN...
...WHY DIDN'T THEY GO TO THE POLICE ...?
CAN'T BE THE POLICE... THEY WOULDN'T DO THIS...
WHAT'S... YOUR NAME ...?
WH-WHERE'S THAT COMING FROM?!
...

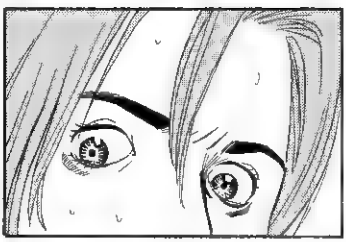
...It hurts ...
...it hurts ...
...It hurts...
チャリ
Siberian
WHAT DO YOU WANT, OKAY?! COME ON OUT! WHO ARE YOU?!

...
It hurts ...

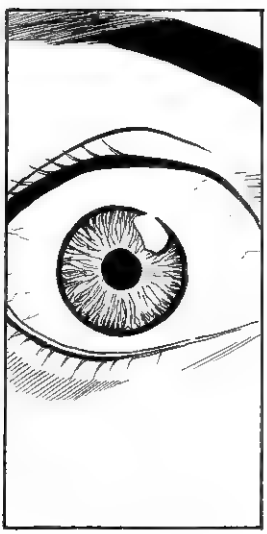
I'M... MIKA-CHAN. WHAT'S YOUR NAME...?

ハア
ハア
ハア

...It hurts ...
ウ!!

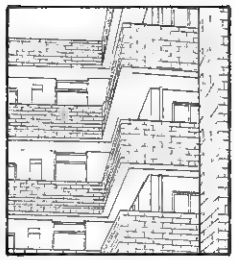


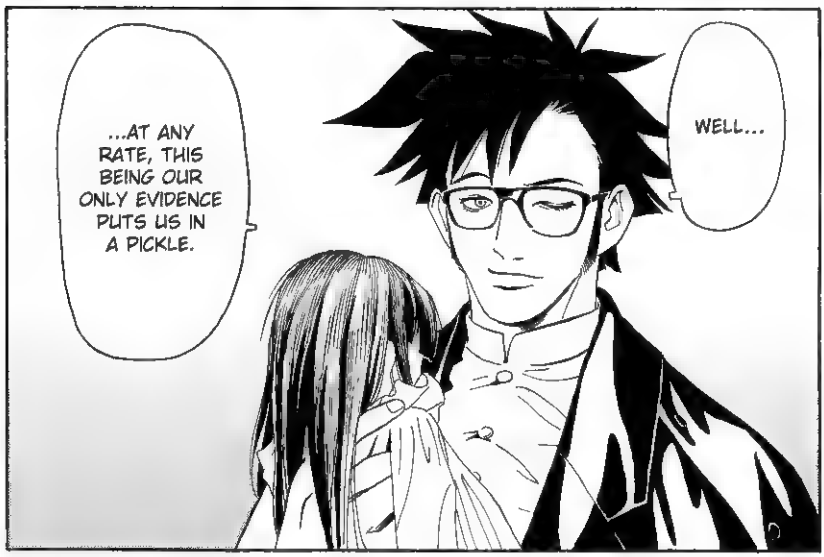
FUCK YOU!
...YOU ...YOU...
...STOP FUCKING WITH ME, YOU ASSHOLE!

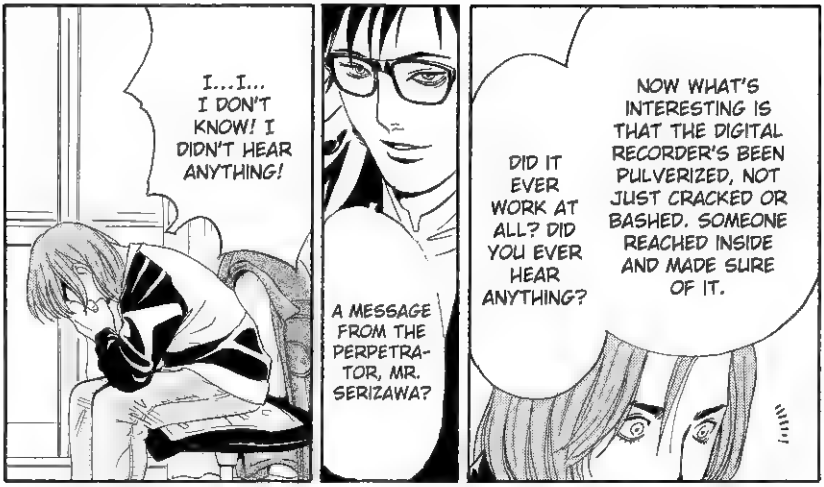


...SOMEONE BROKE IN AND LEFT THIS DOLL HERE...

....BUT IT DOESN'T MEAN ANYTHING TO YOU.
DO I HAVE IT RIGHT?
UM.




WELL...
...AT ANY RATE, THIS BEING OUR ONLY EVIDENCE PUTS US IN A PICKLE.


I...I... I DON'T KNOW! I DIDN'T HEAR ANYTHING!
A MESSAGE FROM THE PERPETRATOR, MR. SERIZAWA?
DID IT EVER WORK AT ALL? DID YOU EVER HEAR ANYTHING?
NOW WHAT'S INTERESTING IS THAT THE DIGITAL RECORDER'S BEEN PULVERIZED, NOT JUST CRACKED OR BASHED. SOMEONE REACHED INSIDE AND MADE SURE OF IT.

STOP HASSLING ME, OKAY? I DON'T KNOW HOW THAT DOLL GOT HERE! THAT'S WHAT I'M PAYING YOU TO FIND OUT!
HEY! AREN'T YOU THE INVESTIGATOR?
BUT...

...
Siberian
ドカッ
ハァ ハァ
...YOU'RE RIGHT. WELL, LET ME MAKE MY INQUIRIES.

SHIT... I CAN'T SLEEP...
SOUNDS LIKE RAIN.

...it hurts...
But... But... But...

Please... help me....

...YOU LEAVE ME ALONE!

Y-YOU

aahhhh aahhhh

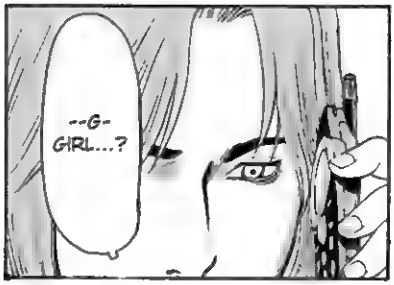
ハァ
ハァ
ハァ
ドッ
V-NEXT
ピクッ
ピーパー
ピーピーピーピー
ピーパー
ピーピーピーピー
V-NEXT
ピーパー
ピーピーピーピー
ピーパー
ピーピーピーピー
ピーパー
ピーピーピーピー
ゴクッ
ピッ
Y... YEAH ...?
SAY, YOU HAVEN'T SEEN THAT DOLL AROUND, HAVE YOU?
TOOK MY EYES OFF IT FOR A MOMENT AND IT WAS GONE.
HI, THIS IS DETECTIVE AKIBA.

ARE YOU IN ON THIS, TOO? TRYING TO DRIVE ME CRAZY?!
LIKE THE DOLL WALKED AWAY OR SOMETHING?!
IS THIS SOME KIND OF JOKE?! WHAT DO YOU MEAN, YOU TOOK YOUR EYES OFF IT FOR A SECOND?!

MR. SERIZAWA, OBJECTS IN HUMAN SHAPE ARE EASY FOR GHOSTS TO ENTER.
WHAT ?!

SURPRISINGLY, THAT MIGHT BE THE CASE.
WALKED AWAY, EH...?

PERHAPS THE GIRL'S GHOST HAS ENTERED THE DOLL, AND HEADED OFF TO YOUR PLACE.
IN ANCIENT TIMES, DOLLS WEREN'T TOYS, BUT WERE USED AS TOOLS TO SUMMON AND CONSOLE THE SPIRITS OF THE DEAD.


--G-GIRL...?

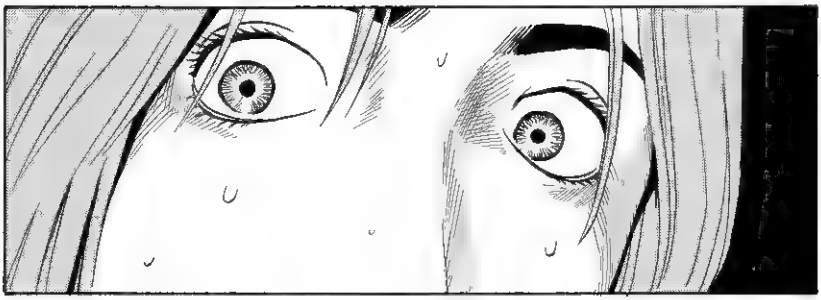
OH, NOW YOU'RE NUTS, MAN! THAT KIND OF THING DOESN'T HAPPEN IN REAL--

DON'T PLAY DUMB! IT WAS YOU, HUH? THE FAMILY OF THAT KID MUST HAVE ASKED YOU TO BRING IT HERE, RIGHT?! WELL, IT WAS AN ACCIDENT! IT COULD HAVE HAPPENED TO ANYBODY--
WHAT'S WRONG?
...SO IT WAS YOU.
HOW DID...
THERE'S ONE THING YOU MISUNDERSTAND, THOUGH. IT WASN'T THE DEAD GIRL'S FAMILY THAT ASKED ME TO BRING THE DOLL.
IT WAS THE DEAD GIRL.
IT COULD HAVE HAPPENED TO ANYBODY.
YES.
BUT AS THINGS TURNED OUT, IT HAPPENED TO YOU, MR. SERIZAWA.
...HOW IS THAT...
WH... WHAT ...

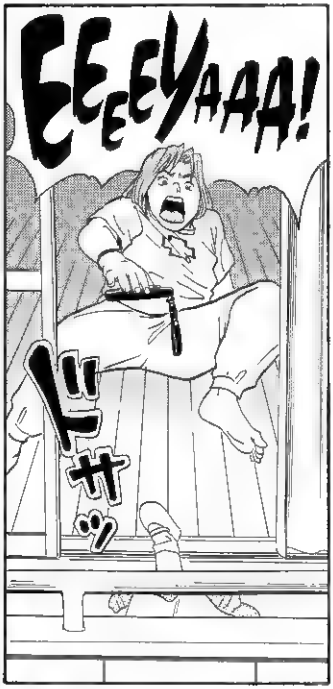
Siberian

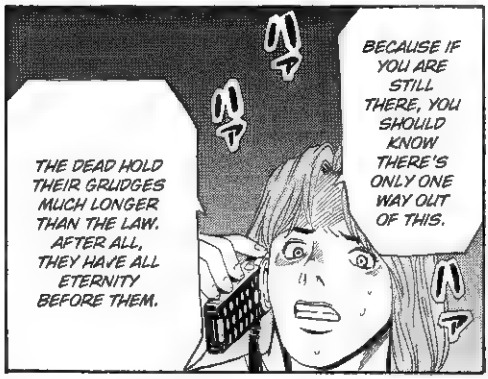
It hurts ...

...It hurrrrrts ...!



HELLO? ARE YOU STILL THERE, MR. SERIZAWA?

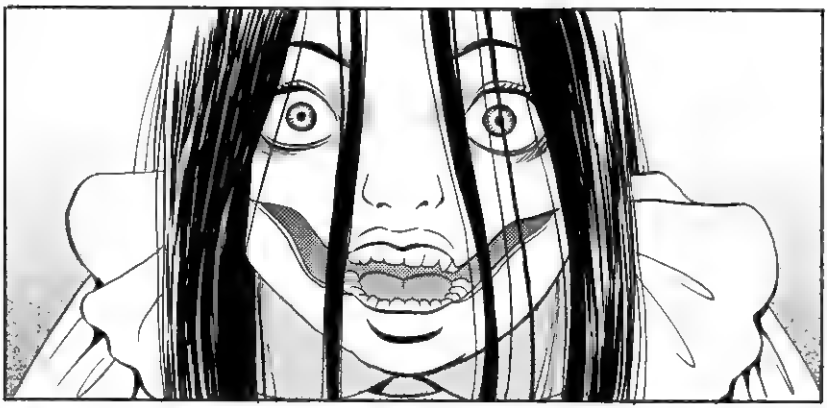

EEEEYAAA!
ドサッ


BECAUSE IF YOU ARE STILL THERE, YOU SHOULD KNOW THERE'S ONLY ONE WAY OUT OF THIS.
THE DEAD HOLD THEIR GRUDGES MUCH LONGER THAN THE LAW. AFTER ALL, THEY HAVE ALL ETERNITY BEFORE THEM.
ハァ
ハァ
ハァ

ハッ
ハッ
ハッ

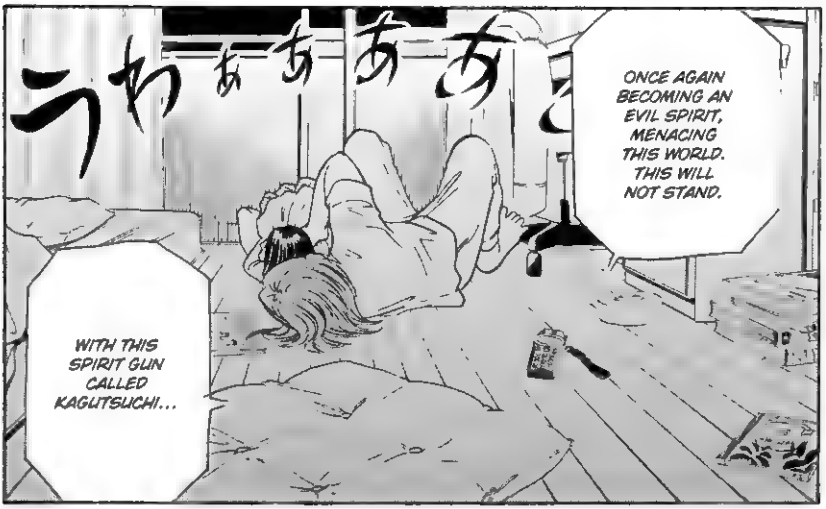
YOU MUST ATONE FOR THE CRIME.

I...I'LL DO IT! I'LL CONFESS! I'LL GO TO THE POLICE--
OTHERWISE, THE PENALTY MAY BE MOST SEVERE.

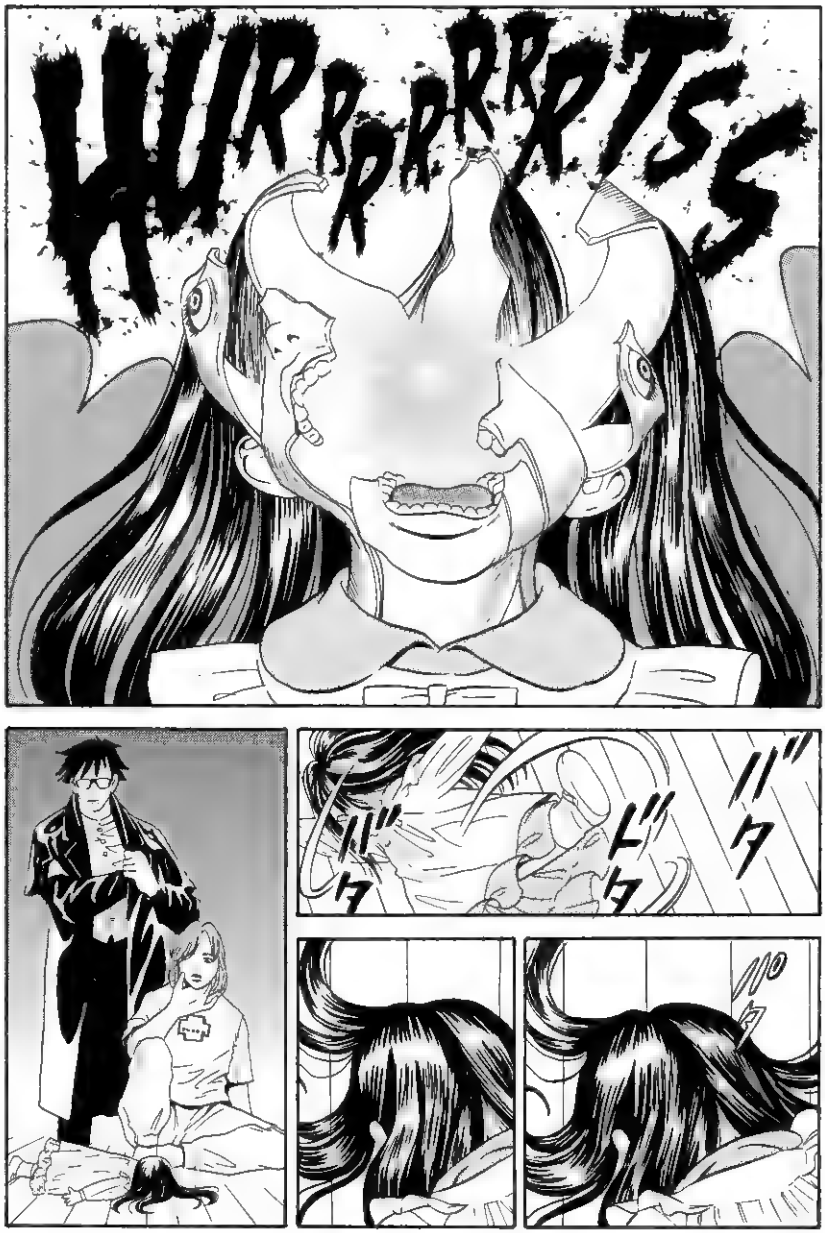


DEAD AND IMPURE SPIRIT OF THE DECEASED...
ドン
ブロロ...

AHHK
ガッ

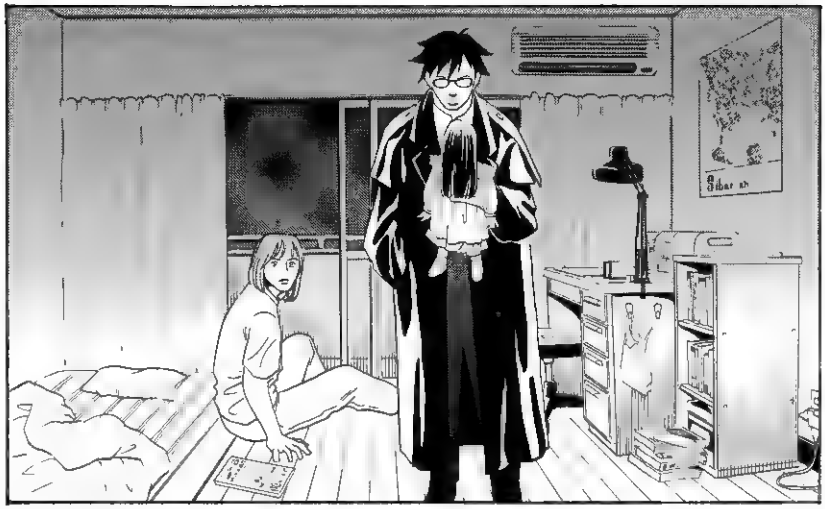

うわぁぁぁぁ
ONCE AGAIN BECOMING AN EVIL SPIRIT, MENACING THIS WORLD. THIS WILL NOT STAND.
WITH THIS SPIRIT GUN CALLED KAGUTSUCHI...

ドン
...I SEND YOU TO THE UNDER-WORLD.
!...
ビッ


HUIRRRRRRTSS
バタ
ドタ
バタ

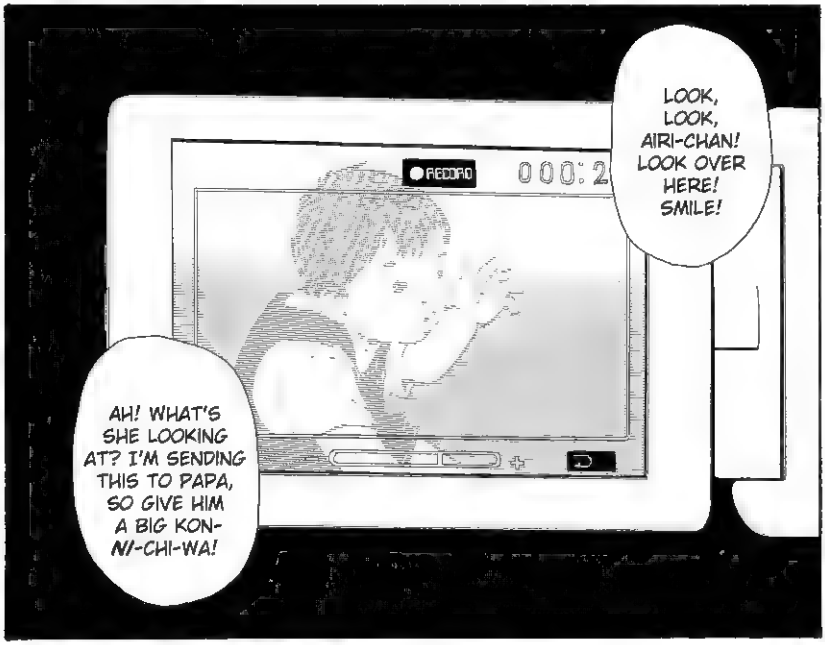
I'M A DETECTIVE, OF COURSE.
THAT DID HURT, BUT...
WH... WHO... WHO THE HELL ARE YOU...?

くるり
...NOW SHE DOESN'T HURT ANY MORE.



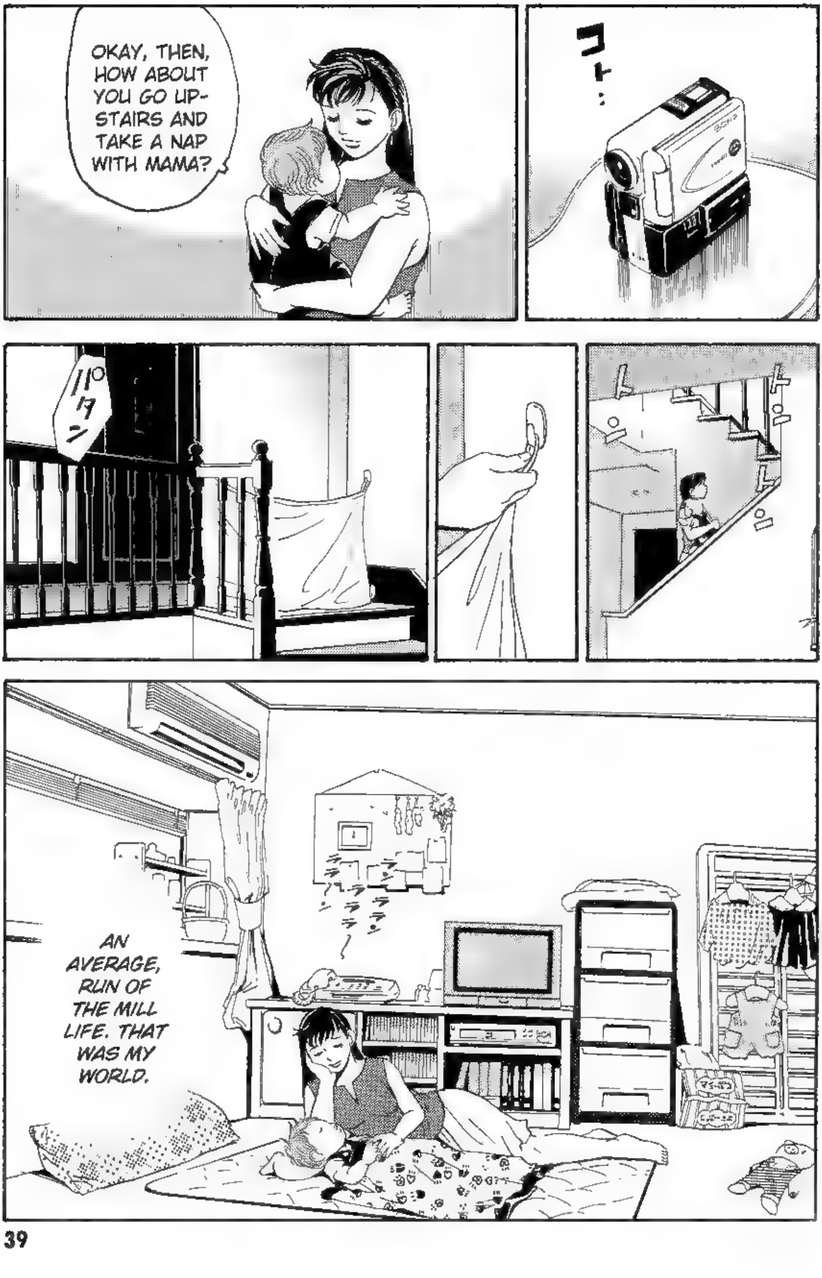
MAIL#7…END

MAIL #8
BABY

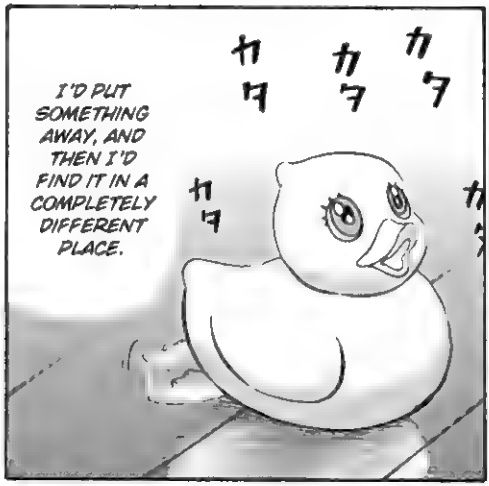

RECORD
000:2
LOOK, LOOK, AIRI-CHAN! LOOK OVER HERE! SMILE!
AH! WHAT'S SHE LOOKING AT? I'M SENDING THIS TO PAPA, SO GIVE HIM A BIG KON-NI-CHI-WA!

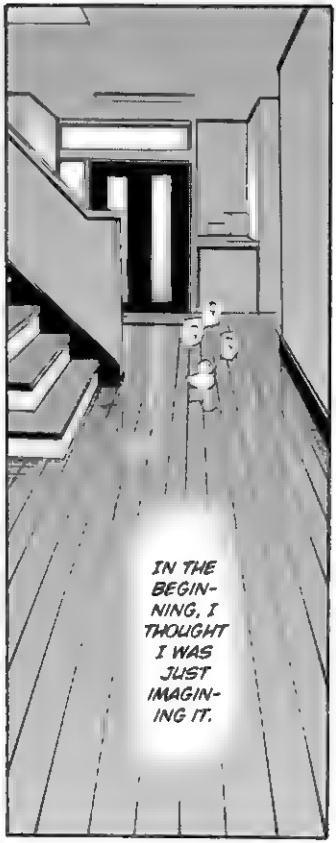
...ARE YOU TIRED ALREADY ...?
SONY

LOOK! YOUR TOY! LOOK HERE!

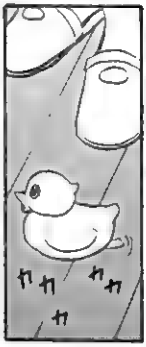

OKAY, THEN, HOW ABOUT YOU GO UP-STAIRS AND TAKE A NAP WITH MAMA?
コト…
パタン
AN AVERAGE, RUN OF THE MILL LIFE. THAT WAS MY WORLD.

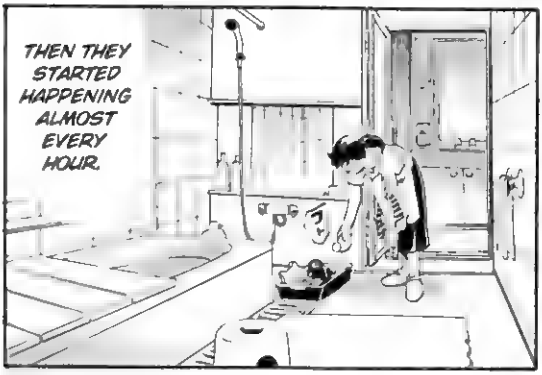
BUT SEVERAL MONTHS AGO, STRANGE THINGS STARTED HAPPENING.
ピチッ


I'D PUT SOMETHING AWAY, AND THEN I'D FIND IT IN A COMPLETELY DIFFERENT PLACE.


IN THE BEGIN-NING, I THOUGHT I WAS JUST IMAGIN-ING IT.

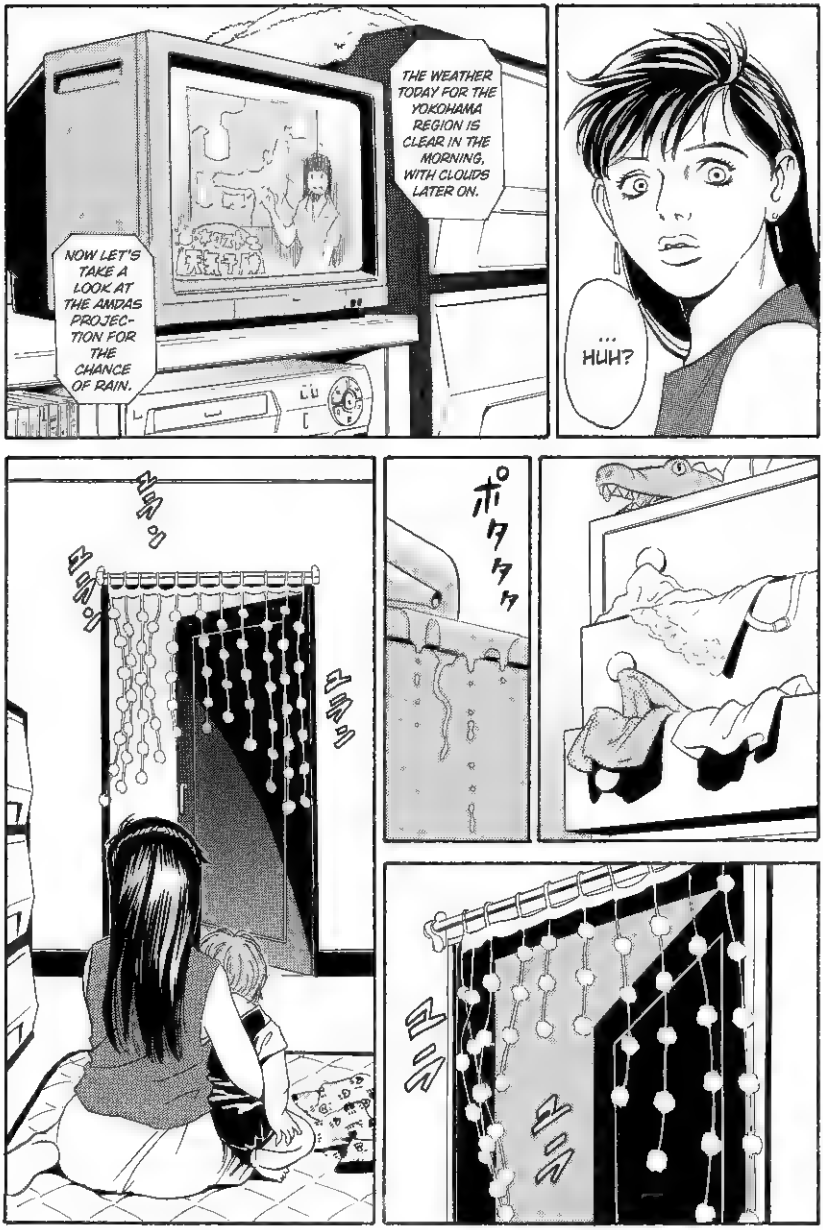
...?



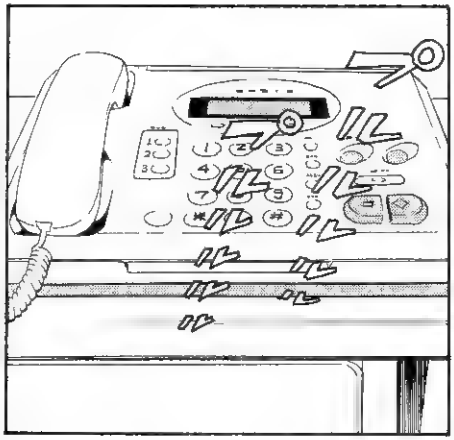

THEN THEY STARTED HAPPENING ALMOST EVERY HOUR.

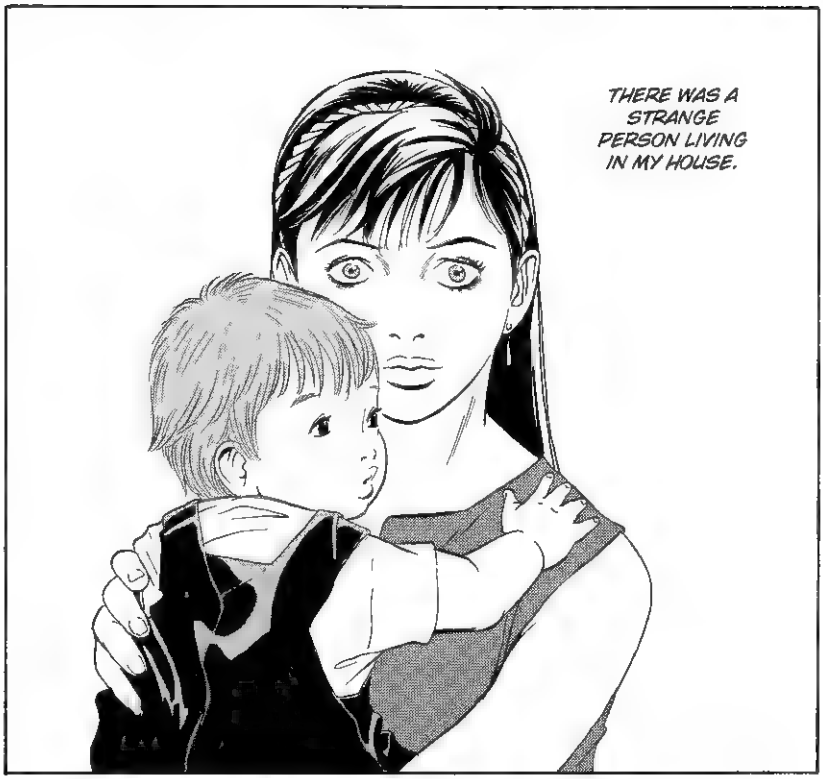
I'D SHUT THE REFRIGERATOR DOOR AND CABINETS, AND THEN I'D FIND THEM HANGING OPEN.
LITTLE THINGS LIKE THAT.

AFTER A WHILE, I COULDN'T CONVINCE MYSELF THAT I WAS MERELY IMAGINING THEM.
M... UHM...OH, YOU'RE UP ALREADY ...?
a-ah
ooah
oo
nah
dah
oodah


THE WEATHER TODAY FOR THE YOKOHAMA REGION IS CLEAR IN THE MORNING, WITH CLOUDS LATER ON.
NOW LET'S TAKE A LOOK AT THE AMDAS PROJECTION FOR THE CHANCE OF RAIN.
...
HUH?
ポタタタ

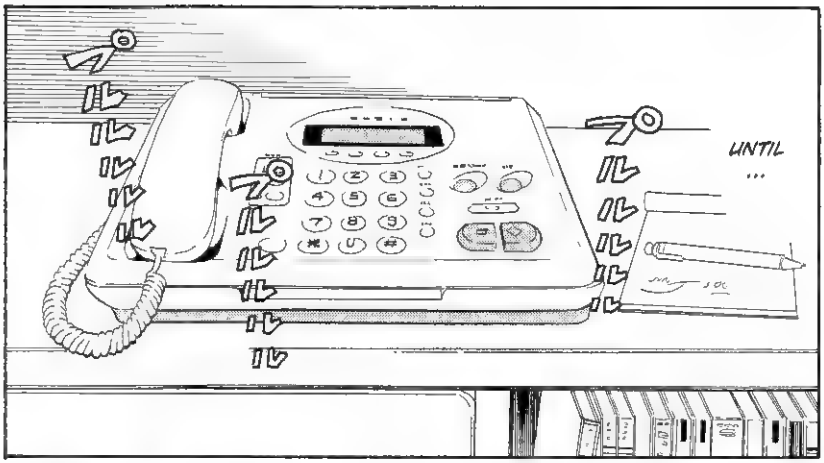
ビッ!!

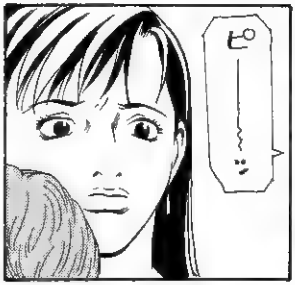


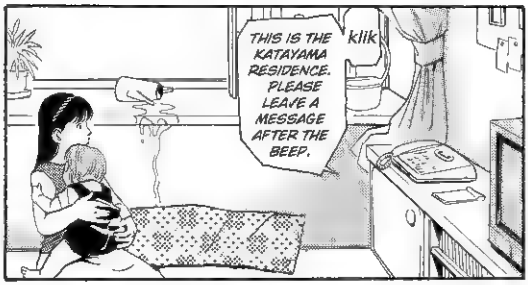

THERE WAS A STRANGE PERSON LIVING IN MY HOUSE.

BEFORE HE MARRIED ME, HE WAS STALKED BY A FORMER COWORKER NAMED OCHIAI.
MY HUSBAND WAS ON ASSIGNMENT IN ANOTHER PREFECTURE. I TOLD HIM ABOUT IT THE NEXT TIME ON THE PHONE. AND HE TOLD ME A STORY IN RETURN.
THAT'S WHEN I DECIDED TO HIRE A DETECTIVE.
SHE'D HOVER AROUND HIM OBSESSIVELY. SHE EVEN BROKE INTO HIS PLACE. MORE THAN ONCE.
HE HADN'T WANTED TO FRIGHTEN ME. BUT HE TOLD ME THAT OCHIAI HATED ME.
BUT AFTER I BECAME HIS WIFE, SHE QUIT THE COMPANY, AND SUDDENLY DISAPPEARED.

I'VE GOT A PRETTY GOOD GRASP ON WHAT YOU'VE TOLD ME. BUT THERE'S JUST ONE MORE THING, MA'AM.
THERE'S ANOTHER POSSIBILITY TO THIS SITUATION. SO PLEASE BE ON YOUR GUARD.
...ANOTHER POSSIBILITY? MEANING WHAT?
WELL, IT MEANS ...
...
IT'S SOMETHING WE'LL GET TO WHEN THE INVESTIGA-TION'S OVER.
I DIDN'T KNOW WHAT TO MAKE OF THE MAN. THEY SAID HE WAS SHARP, BUT HE EVEN FORGOT HIS COAT. AND WEEKS WENT BY, BUT I DIDN'T HEAR FROM HIM.


UNTIL ...

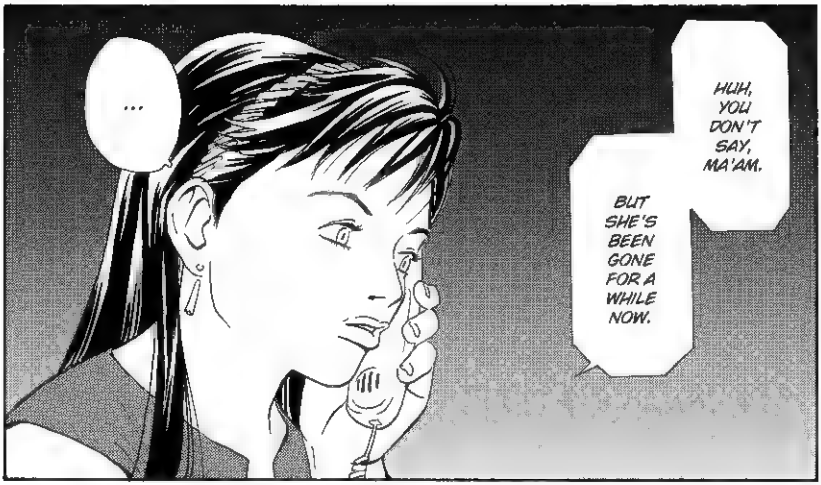

ピー


THIS IS THE KATAYAMA RESIDENCE. PLEASE LEAVE A MESSAGE AFTER THE BEEP.
klik

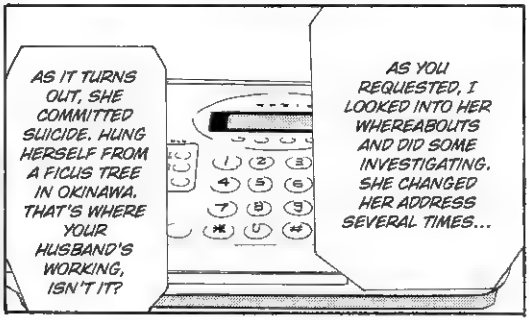
OH, YOU'RE THERE.
Y-YES.. IT'S ME, KATAYAMA!
MR. AKIBA, I THINK THAT WOMAN'S REALLY BEEN HERE! CAN'T YOU COME OVER? I'VE GOT YOUR--
ガチャン

!

UH, THIS IS DETECTIVE AKIBA. THIS IS CONCERNING THE INVESTIGATION FROM BEFORE...


...
HUH, YOU DON'T SAY, MA'AM.
BUT SHE'S BEEN GONE FOR A WHILE NOW.

SUICIDE ...?


AS IT TURNS OUT, SHE COMMITTED SUICIDE. HUNG HERSELF FROM A FICUS TREE IN OKINAWA. THAT'S WHERE YOUR HUSBAND'S WORKING, ISN'T IT?
AS YOU REQUESTED, I LOOKED INTO HER WHEREABOUTS AND DID SOME INVESTIGATING. SHE CHANGED HER ADDRESS SEVERAL TIMES...

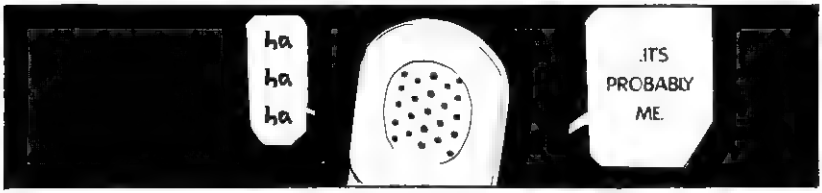
SO COMING BY TODAY WOULD BE A LITTLE HARD.
SEE, I'M CALLING YOU FROM DOWN THERE.

...WHO'S IN MY HOUSE RIGHT NOW?!!
SO... WHO'S ...

...WAIT... SO THEN WHO'S...
HM?

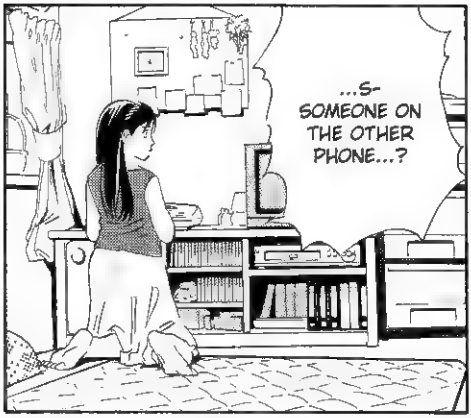
?!
klik
eeeeeep

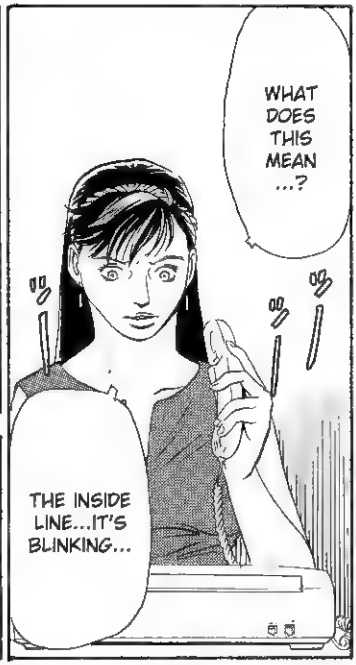
OH. ABOUT THAT...IF I'M NOT MISTAKEN, IT'S PROBABLY...


ha ha ha
.IT'S PROBABLY ME.

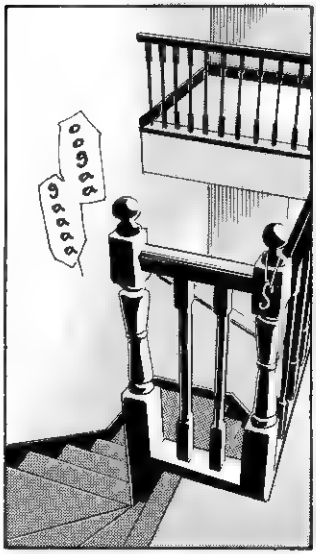
内線/とりつぎ
外線
リダイヤル/ポーズ
停止
再生/トーン
コピー
スタート
停止/フック

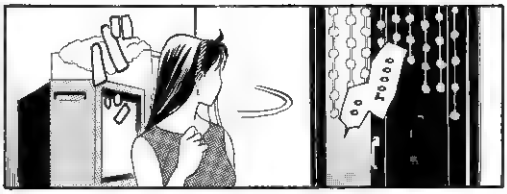
!!
HUH... WH-WHAT ...MR. AKIBA...?

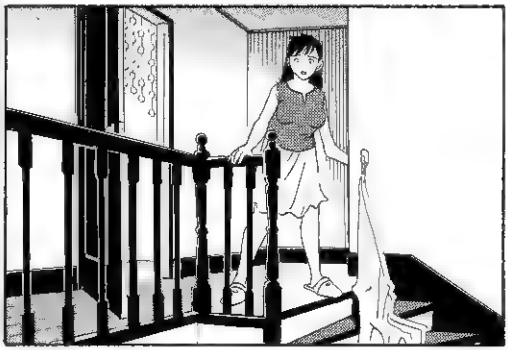

...S-
SOMEONE ON
THE OTHER
PHONE...?


WHAT
DOES
THIS
MEAN
...?
THE INSIDE
LINE...IT'S
BLINKING...

OH,
GOD...
...WHERE'S
MY BABY?

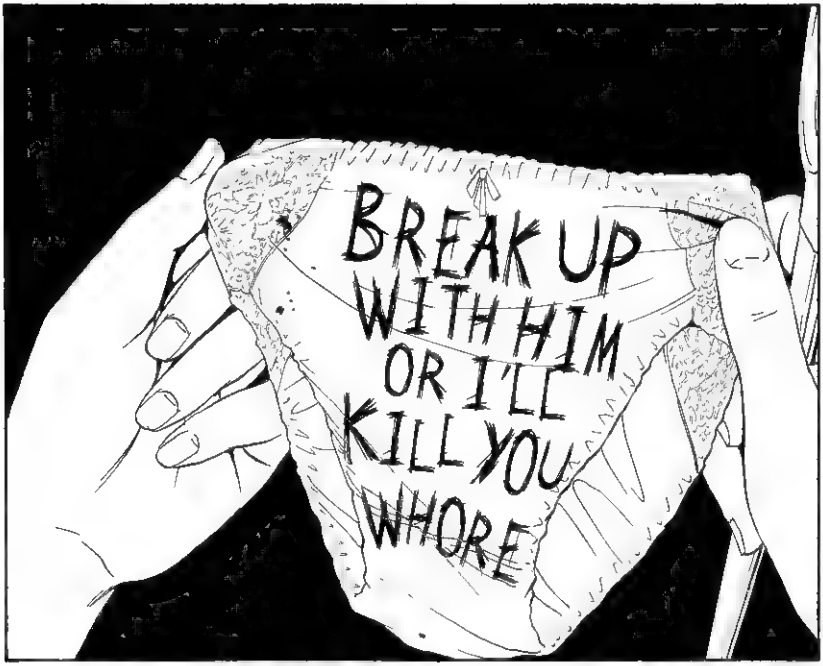






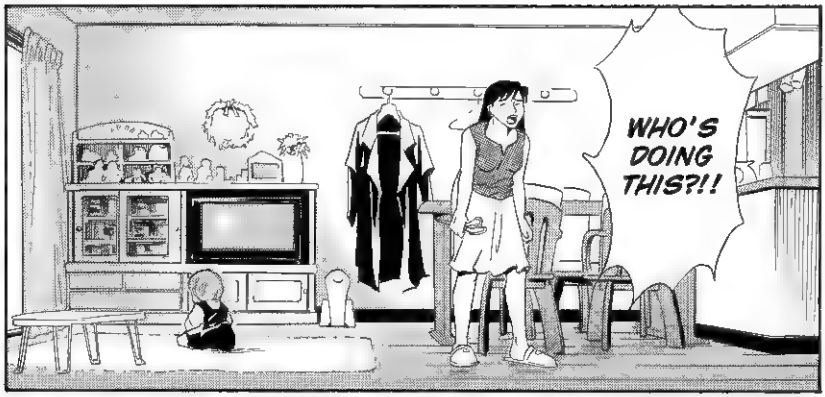
D-DID THEY TAKE M-MY...
ゴク
キミ
キミ
キミ
gaa
oogaa
キミ
oo
キミ
キミ

LOOK!
WHERE ARE YOU HIDING?! COME OUT!
WHERE ARE YOU?!
LOOK!
!!
ハチッ


BREAK UP WITH HIM OR I'LL KILL YOU WHORE

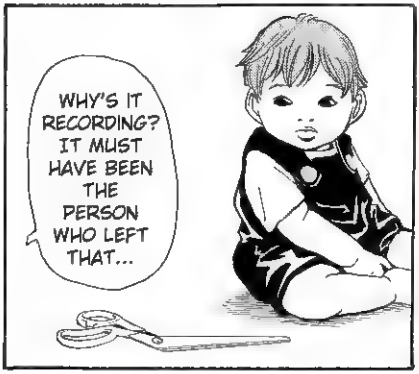
EEYAAHHH!!
ボイッ

H-HOW...
...HE SAID... SHE... SO...


WHO'S DOING THIS?!!

AI-CHAN, IT'S OKAY...HEY, DON'T PLAY WITH THE CAMERA, IT'S NOT A TOY.
OOOOH!

電源


WHY'S IT RECORDING? IT MUST HAVE BEEN THE PERSON WHO LEFT THAT...

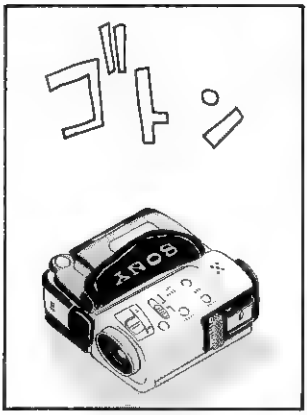
アヴァ
WAI

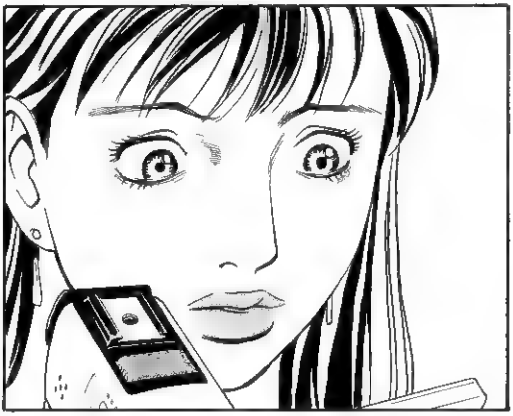
カチャ

チャカ
チャカ
チャカ
00 1 2 3 45
ピッ
ピッ
スッ
クッ
クッ

パッ
再生ズーム
ピッ
カチャッ

...ITS PROBABLY ME.
ha ha ha


ゴト
AROS



すくっ
AIRI... CHAN...?
kill!
you...

A-AIRI. P-PLEASE STOP... PLEASE STOP FOR MAMA...

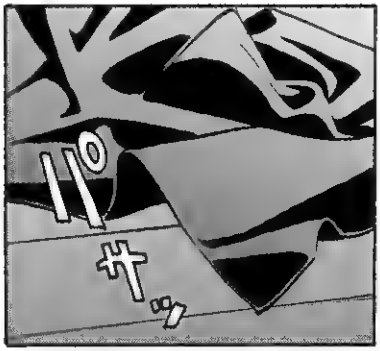
gkkk
ma-ma
?
mama
kkk

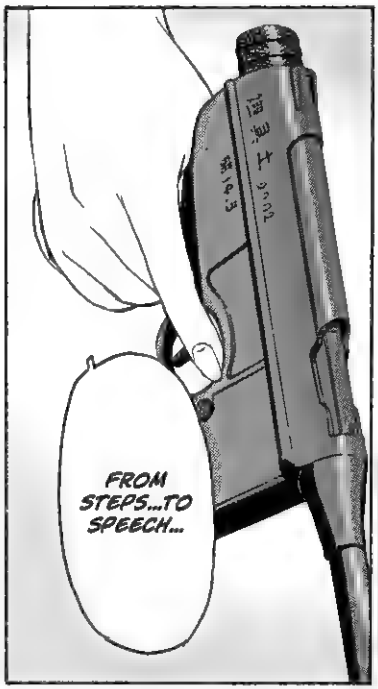
...
Whore.
ガクッ

AIRI'S SAD
AIRI'S CRYING
BUT I'M SO HAPPY

NO... NO...

kill you.
DEAD SOUL, KIDNAPPING THE NEWLY BORN.



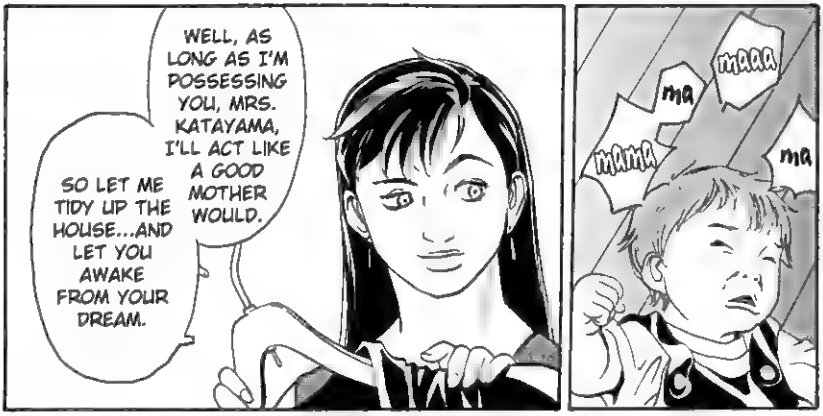

FROM STEPS...TO SPEECH...

WITH MY GUN I ADMONISH YOU. I HEAR YOU AND SCENT YOU.

...TO SLEEP.

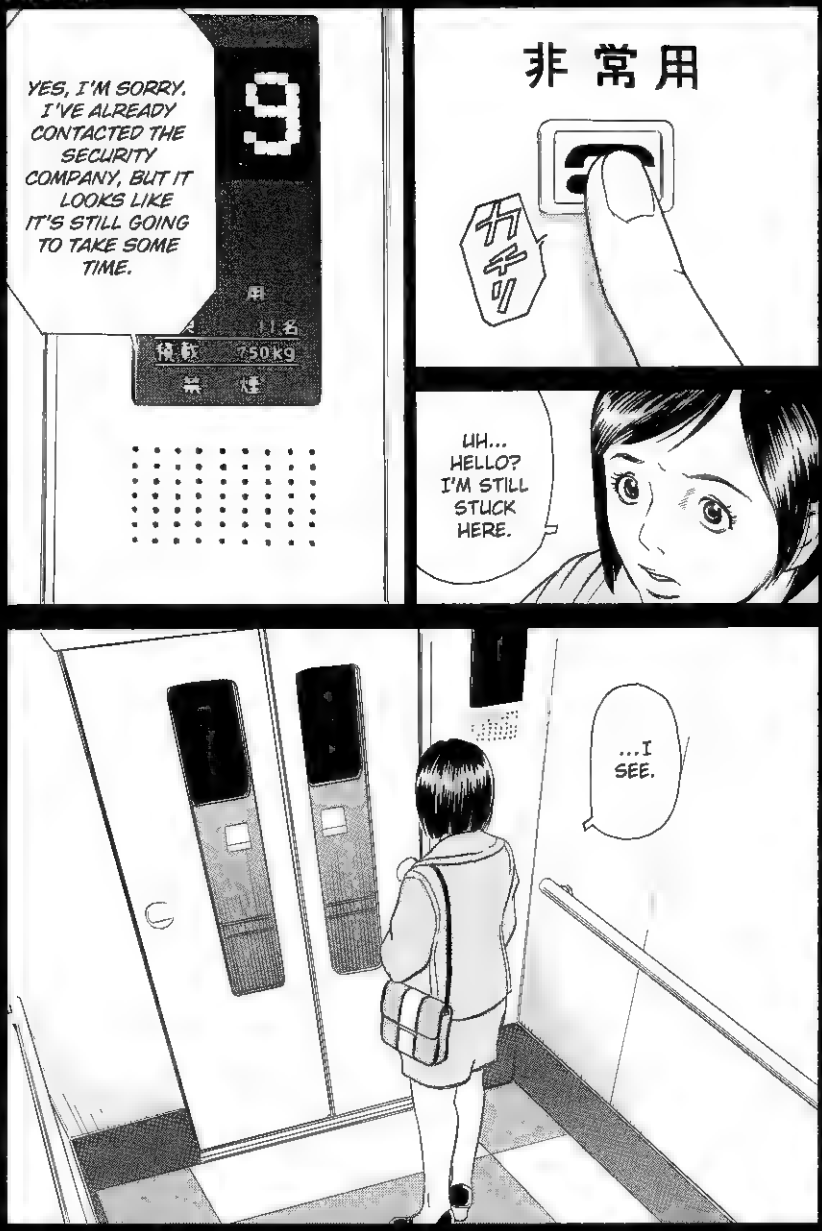
OHG
AAAH!
AIRI CHAN
SHOULD HAVE BEEN
MINE
HE SHOULD HAVE BEEN MINE!

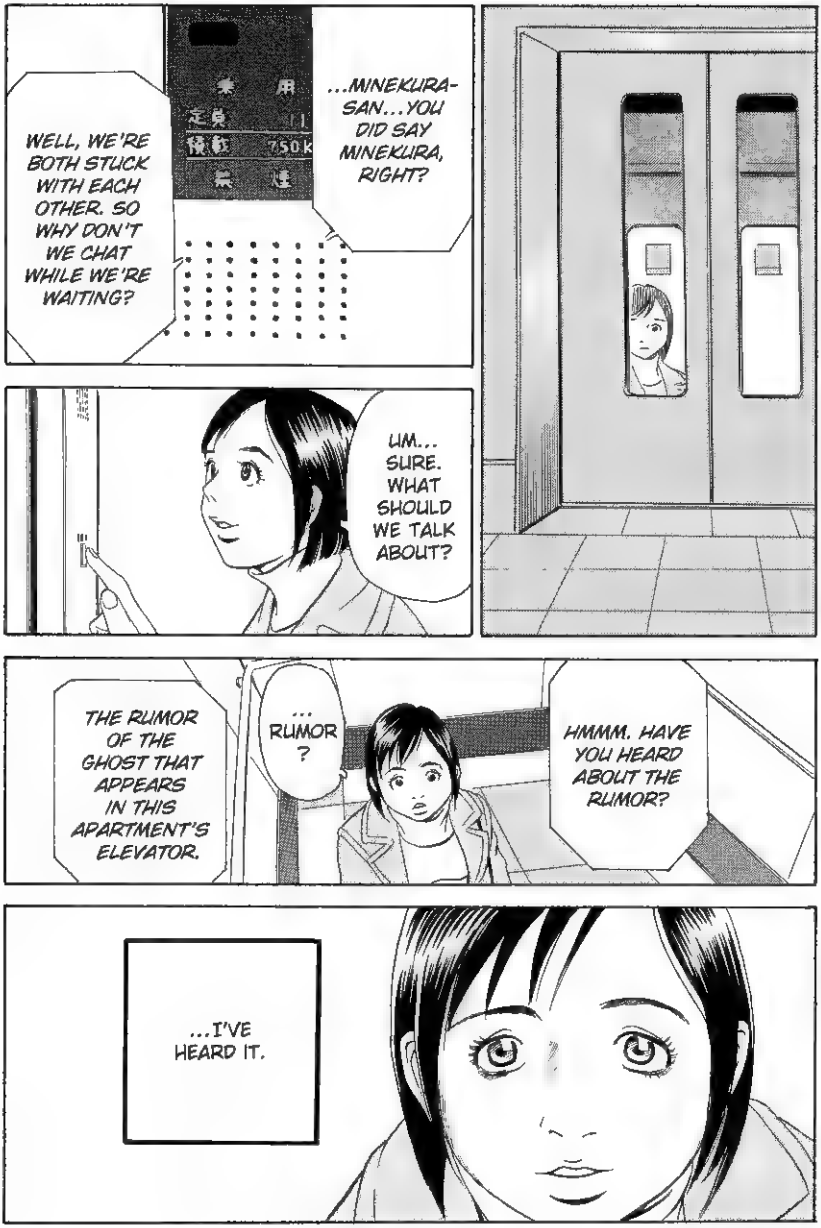
WELL... SHE WAS RIGHT. THE WOMAN WAS HERE FROM THE VERY BEGINNING. THAT'S THE NICE THING ABOUT THIS COAT. IT SPOOKS PEOPLE.
SHE JUST HUNG IT UP NEATLY... NEVER FELT IN THE POCKETS FOR THE GUN.

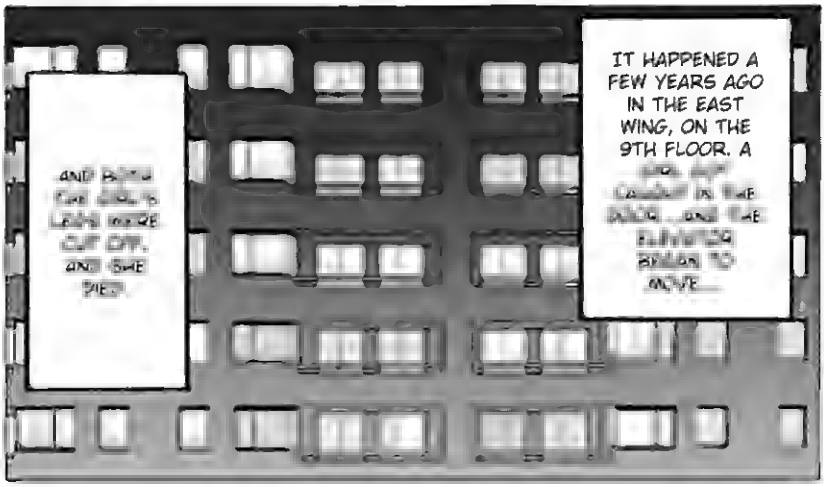

WELL, AS LONG AS I'M POSSESSING YOU, MRS. KATAYAMA, I'LL ACT LIKE A GOOD MOTHER WOULD.
SO LET ME TIDY UP THE HOUSE...AND LET YOU AWAKE FROM YOUR DREAM.
ma
maaa
mama
ma

ホギャア
オギャア
シィィ
シィィ
シィィ
シィィ
シィィ
シィィ
シィ
...I- IT'S ALL RIGHT, AIRI-CHAN...
...IT'S ONLY MAMA HERE.

MAIL#8···END

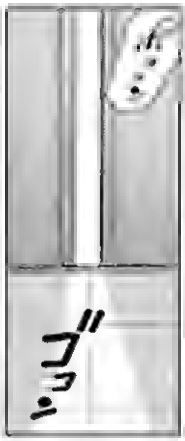

YES, I'M SORRY. I'VE ALREADY CONTACTED THE SECURITY COMPANY, BUT IT LOOKS LIKE IT'S STILL GOING TO TAKE SOME TIME.
9
11名
750kg
非常用
カチッ
UH... HELLO? I'M STILL STUCK HERE.
...I SEE.

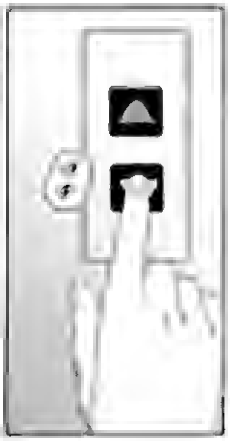

WELL, WE'RE BOTH STUCK WITH EACH OTHER. SO WHY DON'T WE CHAT WHILE WE'RE WAITING?
...MINEKURA-SAN...YOU DID SAY MINEKURA, RIGHT?
UM... SURE. WHAT SHOULD WE TALK ABOUT?
THE RUMOR OF THE GHOST THAT APPEARS IN THIS APARTMENT'S ELEVATOR.
...RUMOR?
HMMM. HAVE YOU HEARD ABOUT THE RUMOR?
...I'VE HEARD IT.


IT HAPPENED A FEW YEARS AGO IN THE EAST WING, ON THE 9TH FLOOR. A

CAME IN THE MIDDLE OF THE NIGHT, TO BOARD THAT ELEVATOR ALONE, THEY'D RIDE WITH THE GIRL.

ゴ

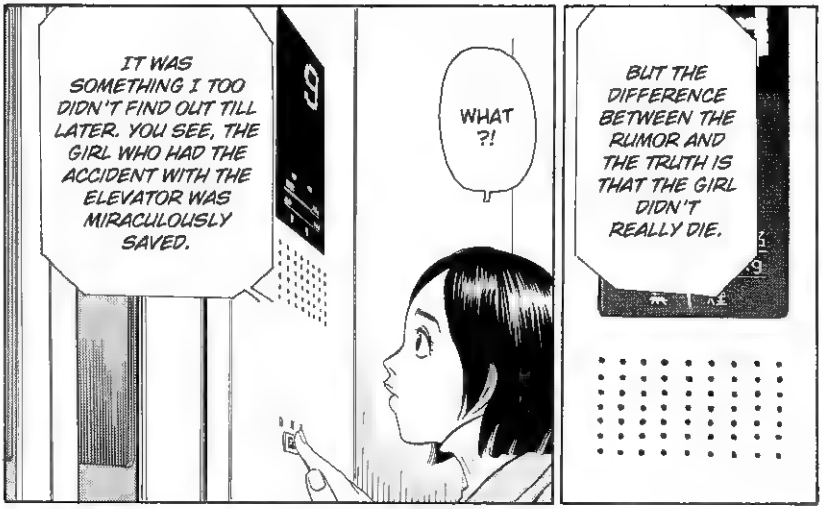

ゴ

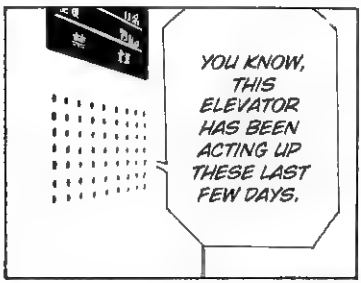


9
AND ONLY THAT GIRL'S LEGS WERE RIDING.

ELEVATOR MAIL #9

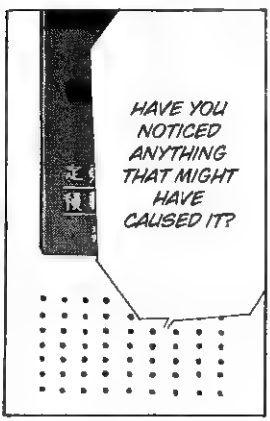
CAN YOU HEAR ME? ANYWAY, I THINK THAT'S HOW THE STORY GOES.
9
9
RUMOR? NO, THE ACCIDENT HAPPENED ABOUT THREE YEARS AGO. AND PEOPLE REALLY DID SEE THE GHOST.
BUT, IT'S JUST A RUMOR, RIGHT?
LOOKS LIKE EVERYONE AROUND HERE'S HEARD IT.


IT WAS SOMETHING I TOO DIDN'T FIND OUT TILL LATER. YOU SEE, THE GIRL WHO HAD THE ACCIDENT WITH THE ELEVATOR WAS MIRACULOUSLY SAVED.
WHAT ?!
BUT THE DIFFERENCE BETWEEN THE RUMOR AND THE TRUTH IS THAT THE GIRL DIDN'T REALLY DIE.

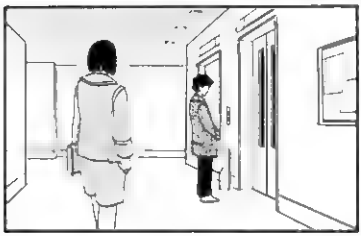

YOU KNOW, THIS ELEVATOR HAS BEEN ACTING UP THESE LAST FEW DAYS.

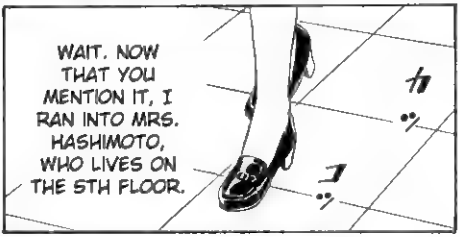
YOU SEE, THIS IS THE 9TH FLOOR.
WHAT THE...REALLY? THAT'S GOOD. I WAS REALLY GETTING SCARED THERE.

WELL, EVEN SOMETHING TRIVIAL YOU MIGHT HAVE NOTICED.
...I WISH I COULD HELP YOU, BUT I DON'T USUALLY TAKE THIS ELEVATOR...

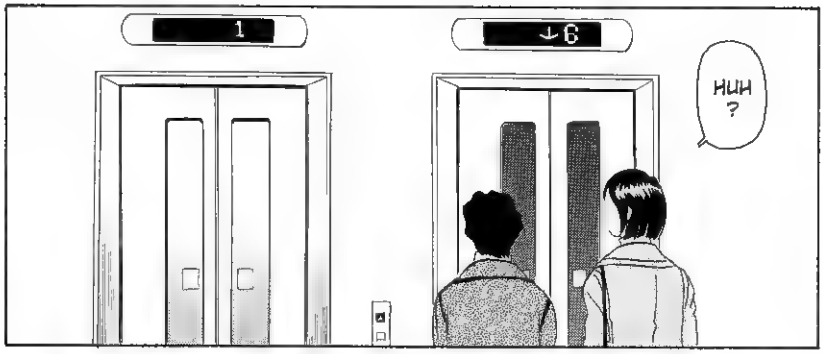

HAVE YOU NOTICED ANYTHING THAT MIGHT HAVE CAUSED IT?

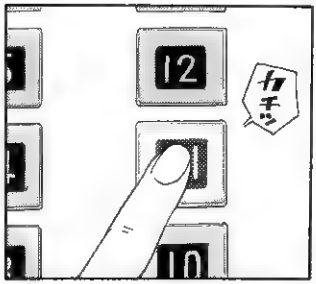
カァァァ
NO, TODAY WAS JUST THE SAME AS ALWAYS. I RETURNED HOME FROM WORK, CHECKED MY MAILBOX, AND GOT ON THE ELEVATOR... AND...

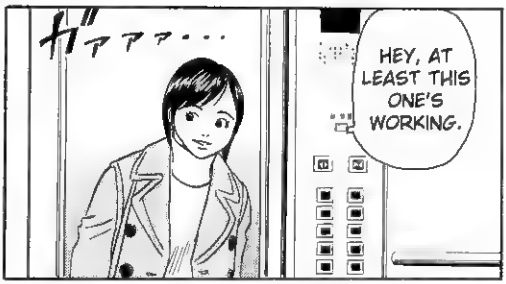



WAIT. NOW THAT YOU MENTION IT, I RAN INTO MRS. HASHIMOTO, WHO LIVES ON THE 5TH FLOOR.

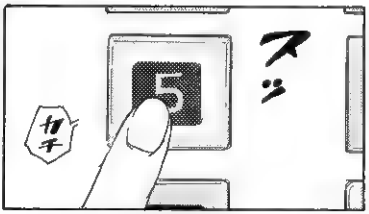
YEAH. I WORKED A LITTLE OVER-TIME.
OH, GOOD EVENING. YOU JUST GETTING HOME, MINEKURA-SAN?


1
6
HUH ?


12
カチッ
10


ガァァァ・・・
HEY, AT LEAST THIS ONE'S WORKING.

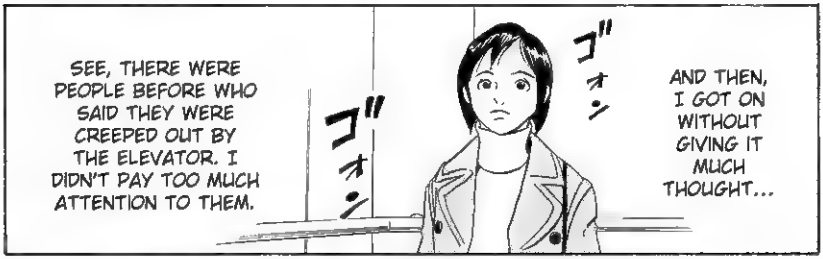
UM, BUT ...
OH, THAT'S OKAY, I'M FINE. YOU GO AHEAD.

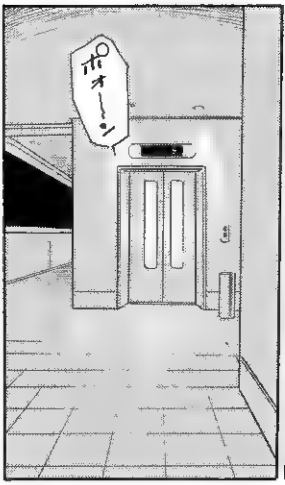

5
カチッ
ス

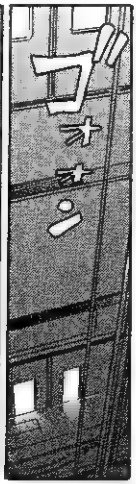
5TH FLOOR, RIGHT HASHIMOTO-SAN?

WELL... OKAY...

THE MANAGER SAID SOMETHING ABOUT THE ELEVATOR ACTING FUNNY. AND LOOK... I JUST REMEMBERED THAT STRANGE STORY, ALL RIGHT?
I DON'T DO WELL WITH THAT SORT OF THING. I'M SORRY.

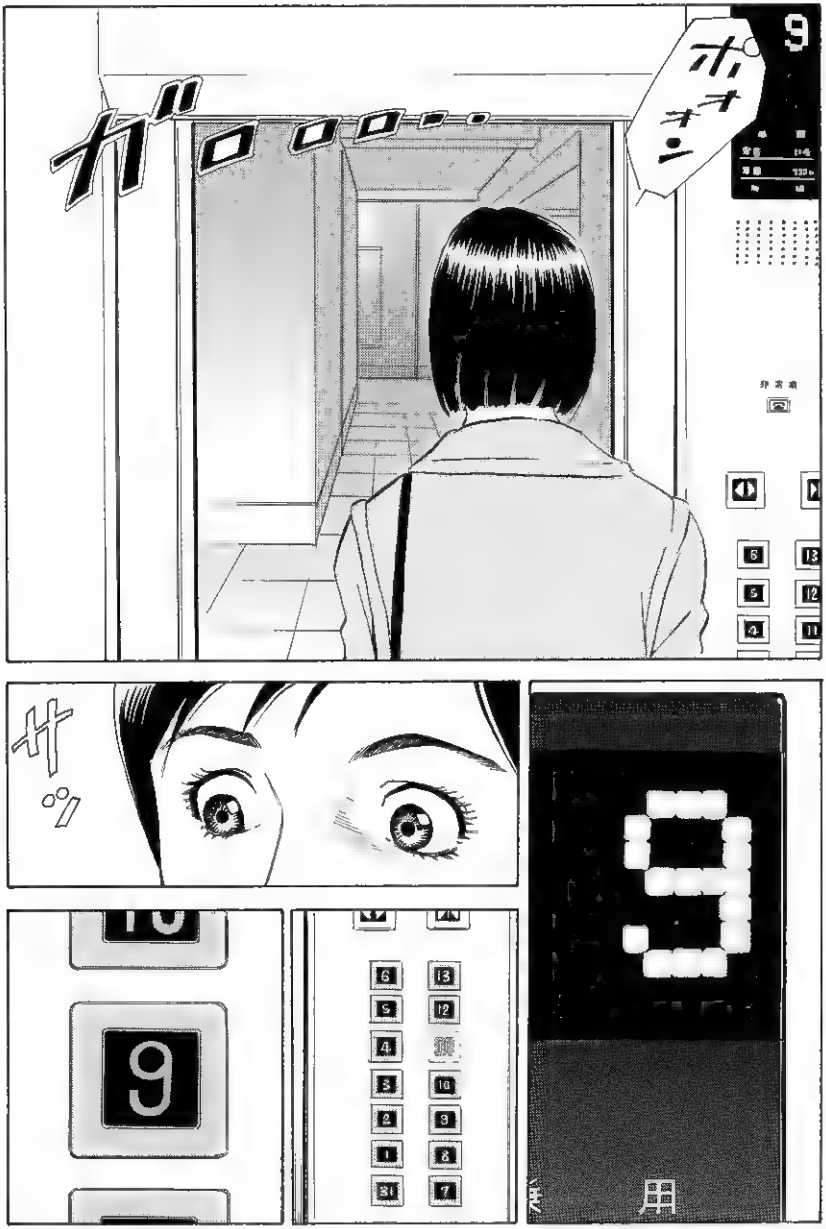

SEE, THERE WERE PEOPLE BEFORE WHO SAID THEY WERE CREEPED OUT BY THE ELEVATOR. I DIDN'T PAY TOO MUCH ATTENTION TO THEM.
ゴォン
ゴォン
AND THEN, I GOT ON WITHOUT GIVING IT MUCH THOUGHT...


ポォーン


ゴォォン

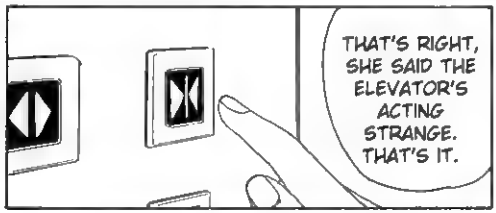
THAT'S ABOUT THE EXTENT I THOUGHT ABOUT IT.
OH, YEAH... THE GHOST.

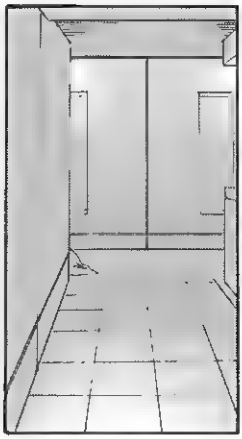
ガロロロ…
HUH?!
OH... AH HA HA HA.
STUPID ME. I MUST HAVE PUSHED IT MYSELF.
6
13
5
12
4
11
THAT TIME, NOTHING REALLY HAPPENED BUT...
ゴロロロ…
バラン
ゴオン
ゴオン
ゴオン
ゴオン

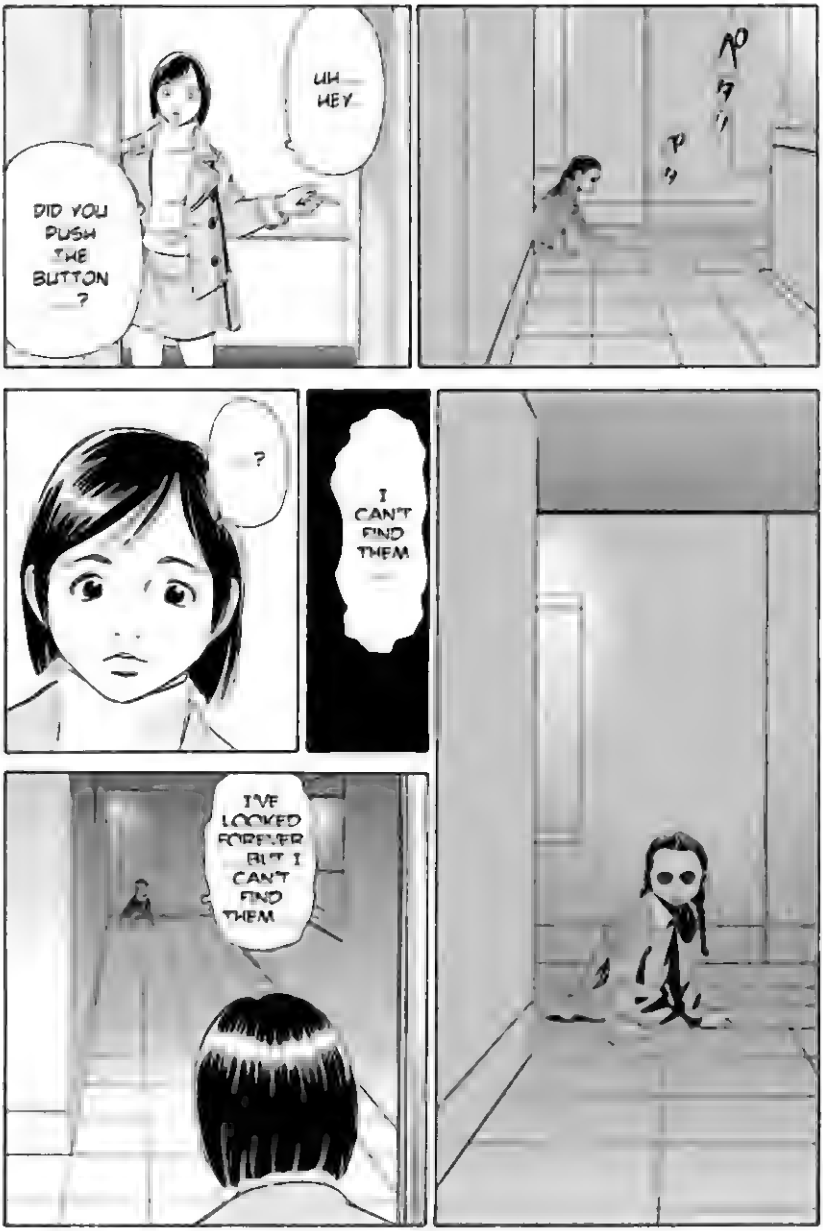

ガロロロ…
ポオオン
9
サッ
9
9

UH...IS THERE ANYBODY HERE...?

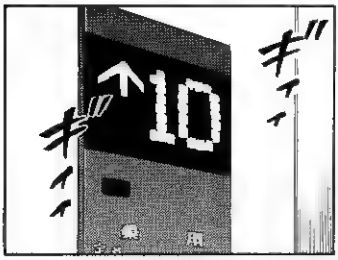
!!
...?


THAT'S RIGHT, SHE SAID THE ELEVATOR'S ACTING STRANGE. THAT'S IT.




UH... HEY...
DID YOU PUSH THE BUTTON...?
...?
I CAN'T FIND THEM...
I'VE LOOKED FOREVER BUT I CAN'T FIND THEM

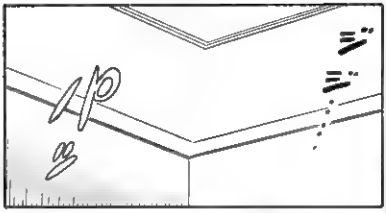
ゴォォン
...WHY WAS SHE CRAWLING DOWN THE HALL...?
ゴォォン
WELL, UM... OKAY... THAT'S FINE...
BYE, NOW.
ゴロロ...
ガチン


10
ギィィィ
ギィィィ

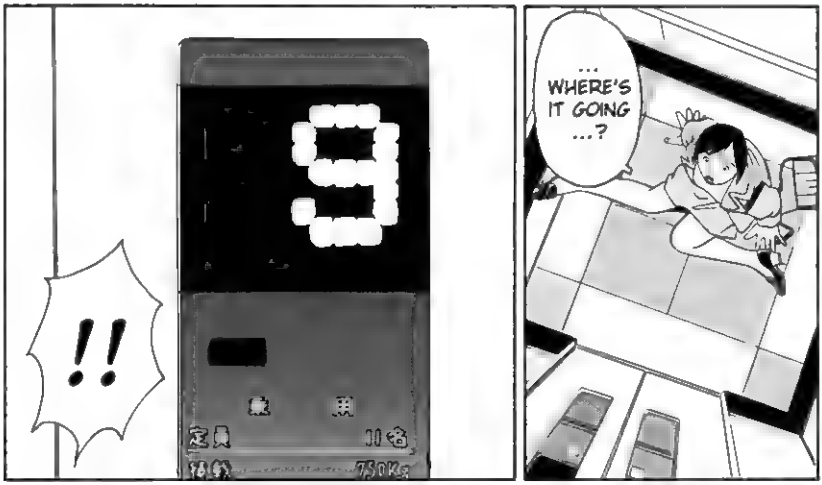
ギィィィィ...
!

ギ
ギ
ギ
ギ
ギ
ギ

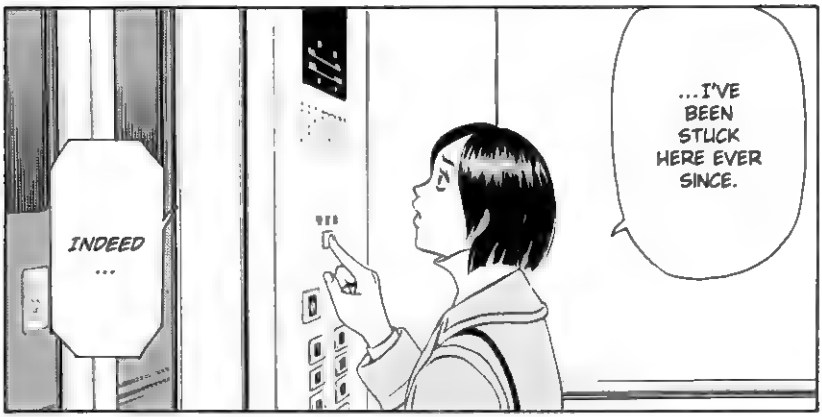
KYAAAA!
カカ



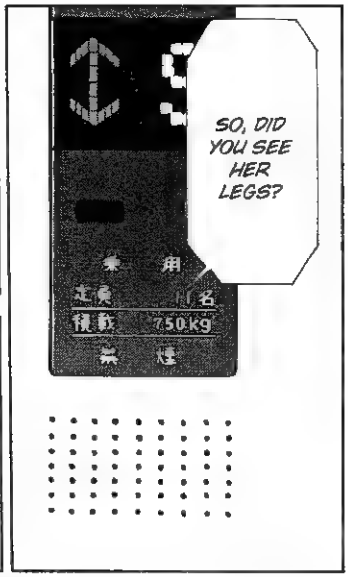
OWWW
...

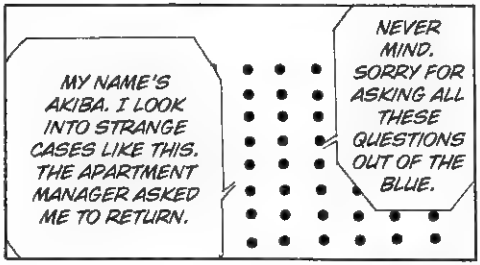

!!
9
...
WHERE'S IT GOING ...?

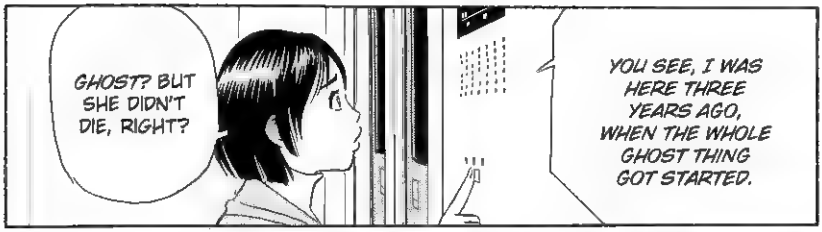
THEN I HIT THE EMERGENCY BUTTON, AND...
THE 9TH FLOOR?!

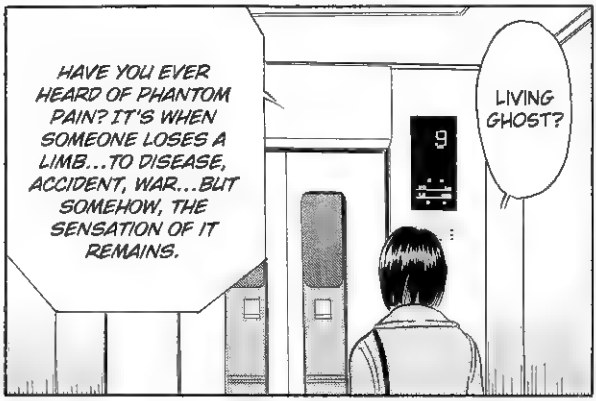

INDEED ...
...I'VE BEEN STUCK HERE EVER SINCE.

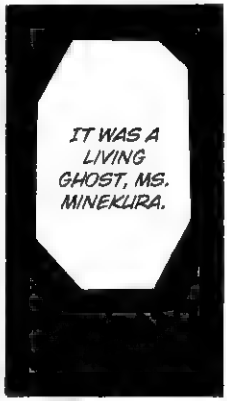
HUH?

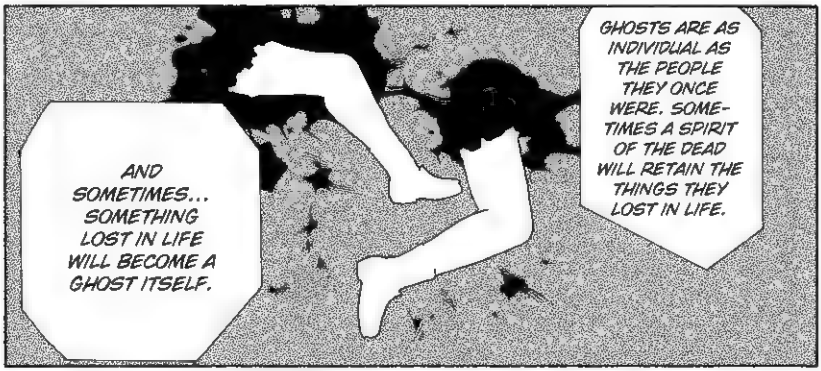

SO, DID YOU SEE HER LEGS?
750kg


MY NAME'S AKIBA. I LOOK INTO STRANGE CASES LIKE THIS. THE APARTMENT MANAGER ASKED ME TO RETURN.
NEVER MIND. SORRY FOR ASKING ALL THESE QUESTIONS OUT OF THE BLUE.

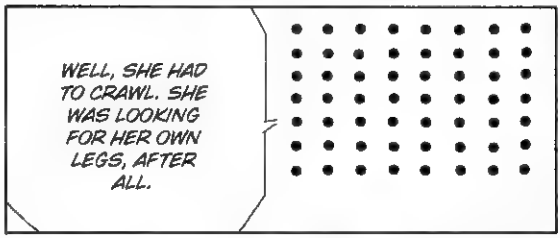

GHOST? BUT SHE DIDN'T DIE, RIGHT?
YOU SEE, I WAS HERE THREE YEARS AGO, WHEN THE WHOLE GHOST THING GOT STARTED.

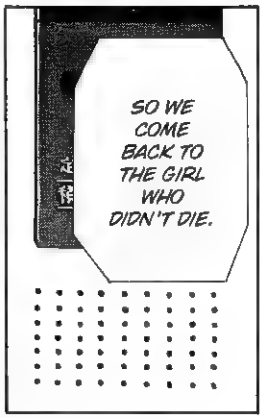

HAVE YOU EVER HEARD OF PHANTOM PAIN? IT'S WHEN SOMEONE LOSES A LIMB...TO DISEASE, ACCIDENT, WAR...BUT SOMEHOW, THE SENSATION OF IT REMAINS.
LIVING GHOST?

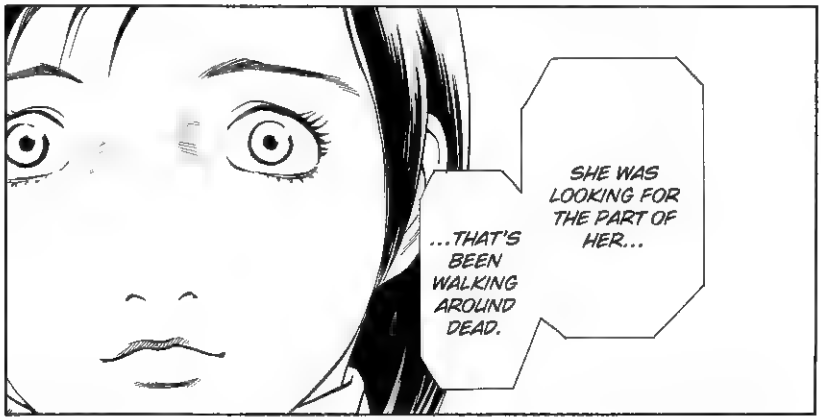

IT WAS A LIVING GHOST, MS. MINEKURA.

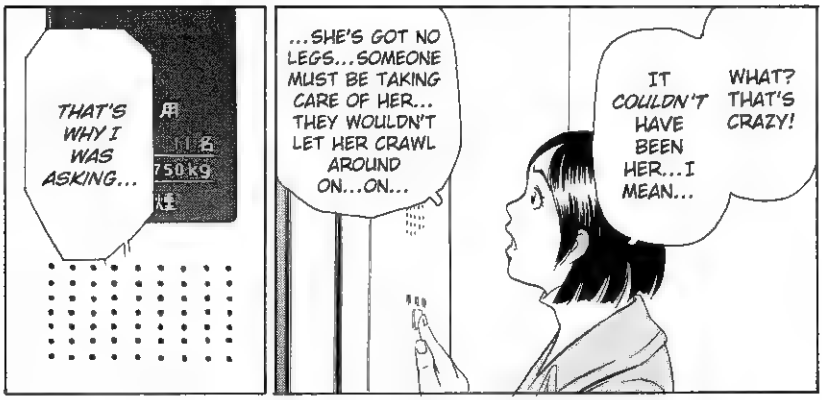

AND SOMETIMES... SOMETHING LOST IN LIFE WILL BECOME A GHOST ITSELF.
GHOSTS ARE AS INDIVIDUAL AS THE PEOPLE THEY ONCE WERE. SOMETIMES A SPIRIT OF THE DEAD WILL RETAIN THE THINGS THEY LOST IN LIFE.

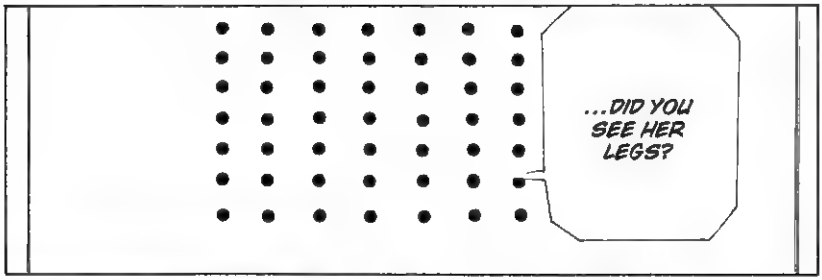
...SHE WAS CRAWLING ...
SHE...

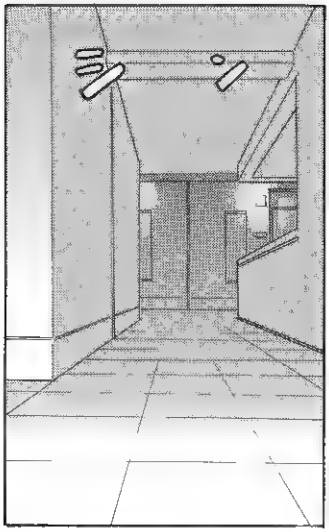

WELL, SHE HAD TO CRAWL. SHE WAS LOOKING FOR HER OWN LEGS, AFTER ALL.

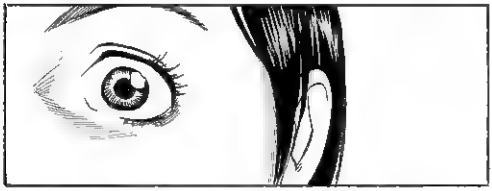

SO WE COME BACK TO THE GIRL WHO DIDN'T DIE.


...THAT'S BEEN WALKING AROUND DEAD.
SHE WAS LOOKING FOR THE PART OF HER...

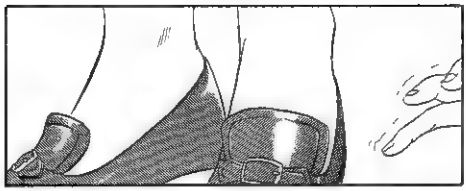

THAT'S WHY I WAS ASKING...
...SHE'S GOT NO LEGS...SOMEONE MUST BE TAKING CARE OF HER... THEY WOULDN'T LET HER CRAWL AROUND ON...ON...
IT COULDN'T HAVE BEEN HER...I MEAN...
WHAT? THAT'S CRAZY!

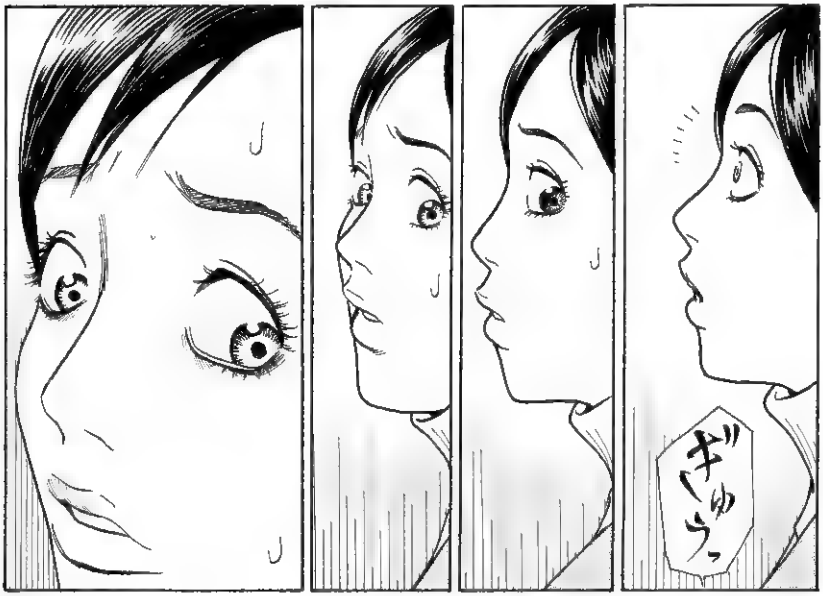

...DID YOU SEE HER LEGS?





I...I...
SHE SAID SHE WAS...

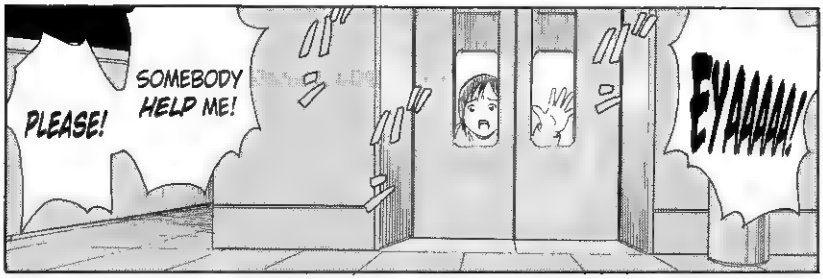



ギゅう

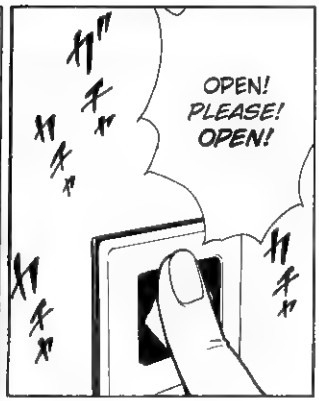
I CANT FIND THEM...

SO GIVE ME..
...YOURS.

NO...


PLEASE!
SOMEBODY HELP ME!
EYAAAAA!

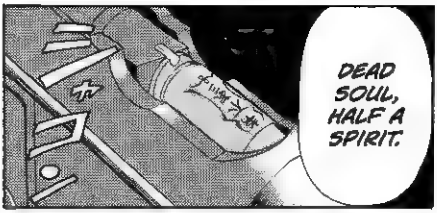
9
!

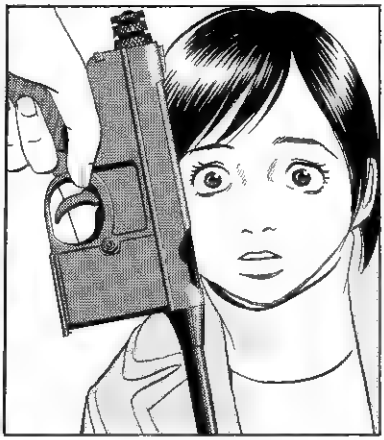

OPEN! PLEASE! OPEN!

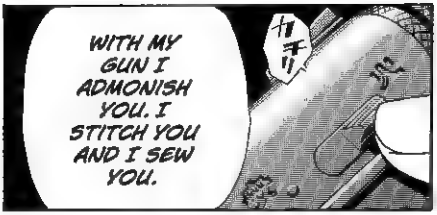
ヴィ
ヴヴィィ
ヴォン
ヴォン
ヴォン

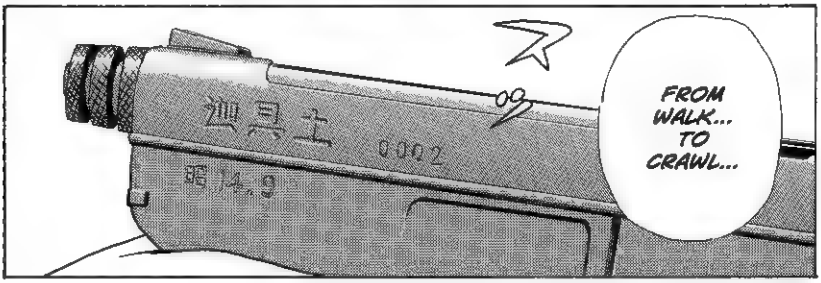
OH GOD
IT'S COMING DOWN ON MY...
ゴォォン
ゴォォン
ガッ
ズザザッ

YOU... YOU SAVED ME...
NOT YET.


DEAD SOUL, HALF A SPIRIT.




WITH MY GUN I ADMONISH YOU. I STITCH YOU AND I SEW YOU.


FROM WALK... TO CRAWL...

...TO STILL.

...SHE ...

GIVE THEM TO ME

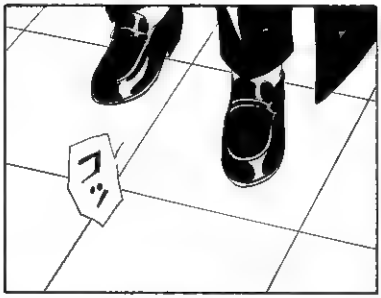
GIVE ME...

...YOUR LEGS!

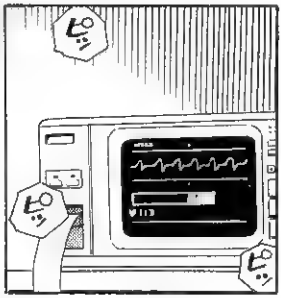
WH... WHAT JUST HAPPENED?

YES, THAT'S RIGHT.
SHE HAD BECOME... THE OTHER HALF OF HER GHOST ...?
NOT LONG AFTER HER ACCIDENT, SHE WAS DIAGNOSED WITH CANCER. SHE PASSED AWAY LAST NIGHT...LAMENTING THE LOSS OF HER LEGS, MORE THAN HER YOUNG LIFE.
IT WAS A DOUBLE TRAGEDY ...SHE WOULD HAVE DIED IN ANY CASE.
THREE YEARS AGO, I WAS THE ONE WHO PUT THE GHOST OF HER LEGS TO REST.
SHE CAME LOOKING FOR THEM...AND I CAME LOOKING FOR HER.

MAIL#9···END

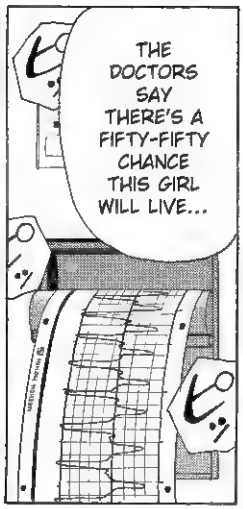

フッ

スー
コー


ピッ
ピッ
ピッ

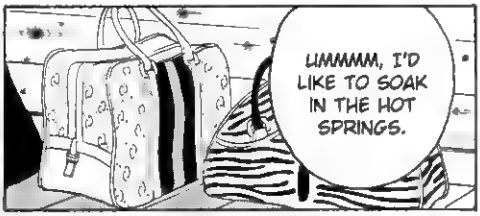
HELLO, EVERYONE. DETECTIVE AKIBA HERE.
HAVE YOU EVER BEEN IN A SITUATION WHERE THE DIFFERENCE BETWEEN LIFE AND DEATH SEEMED LIKE PURE LUCK?

...BUT I HAPPEN TO KNOW WHAT TILTS THE ODDS...TO FLATLINE.
ピッ
ピッ
ピッ


THE DOCTORS SAY THERE'S A FIFTY-FIFTY CHANCE THIS GIRL WILL LIVE...
ピッ
ピッ

ピー

MAIL #10
COTTAGE



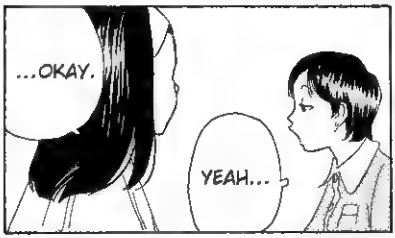
OKAY, THEN...HOW ABOUT HEADING TO THE HOT SPRINGS IN ASHINOKO?

SOUNDS GOOD.

AYA-CHAN... YOU JUST SAY THAT ABOUT *EVERYTHING!*

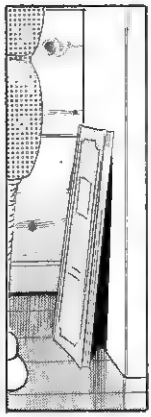
JEEZ! YOU'RE SO BORING!
OKAY, OKAY... SORRY I'M SO BORING, TOO.

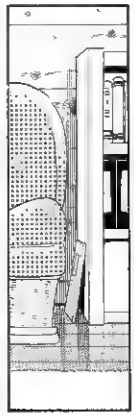
WELL, I DUNNO... I MEAN, ENO-CHAN, FUKU-CHAN, YOU KNOW THIS PLACE, AND I DON'T.
SO IT ALL SOUNDS GOOD TO ME, RIGHT?


...OKAY.
YEAH...

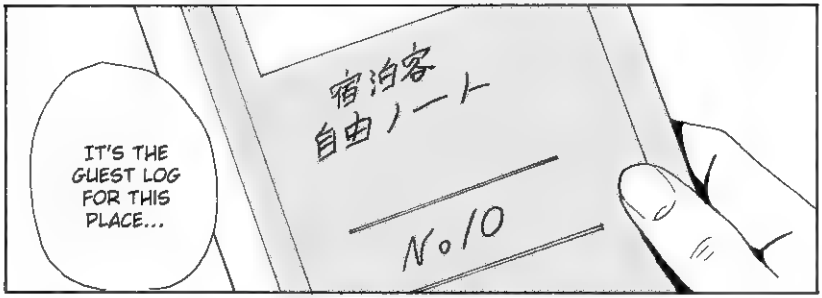
BUT WE'VE ALL BEEN JUST LOUNGING AROUND IN THIS COTTAGE SINCE WE GOT HERE...SO LET'S GO OUT AND DO ANYTHING THAT SOUNDS GOOD!

WONDER WHAT THAT IS...



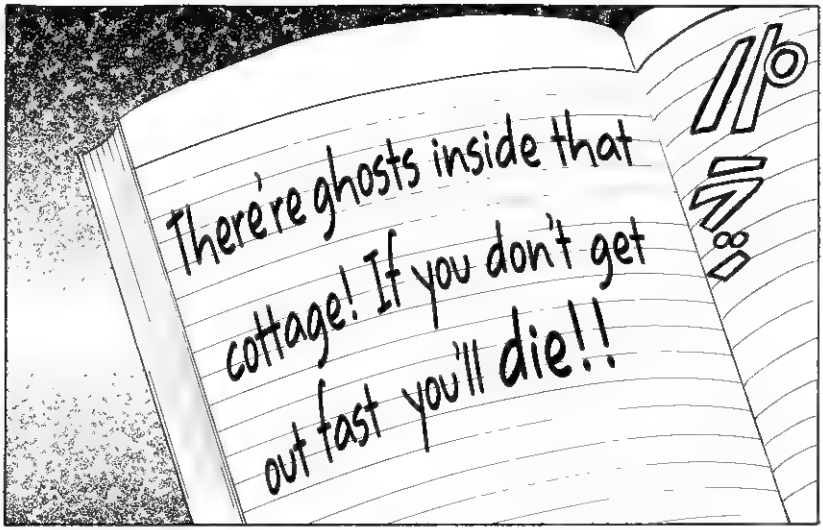


HUH?

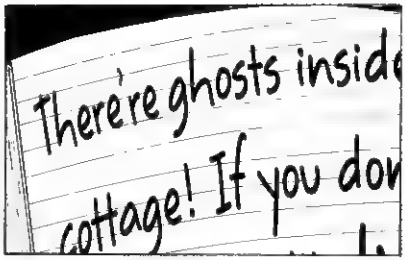

IT'S THE GUEST LOG FOR THIS PLACE...
宿泊客
自由ノート
No.10

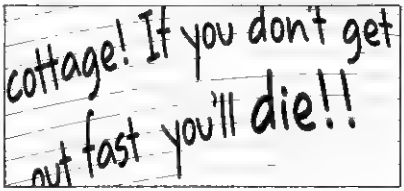
Haruka meow!
It later turned out I was wrong!
I think I'm falling in love with this incredible guy I met! He's vacationing in Saitama too♡

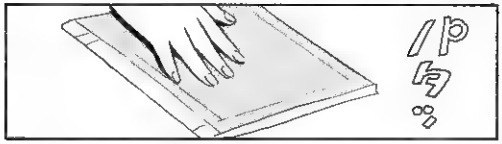
I GUESS I'LL TAKE A LOOK. I LIKE THESE KIND OF THINGS...
LET'S SEE WHAT THE OTHER PEOPLE WHO STAYED HERE HAD TO SAY...


There're ghosts inside that cottage! If you don't get out fast you'll die!!

...MUST BE A JOKE...


There're ghosts inside
cottage! If you don

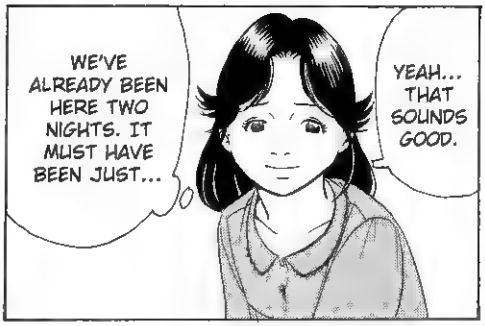

cottage! If you don't get
out fast you'll die!!

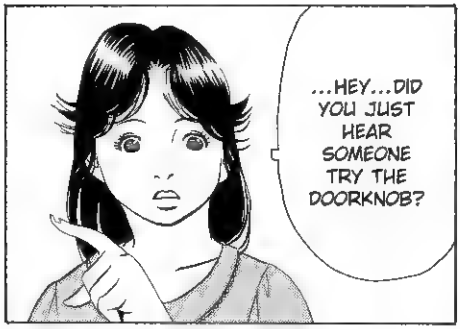

パタ

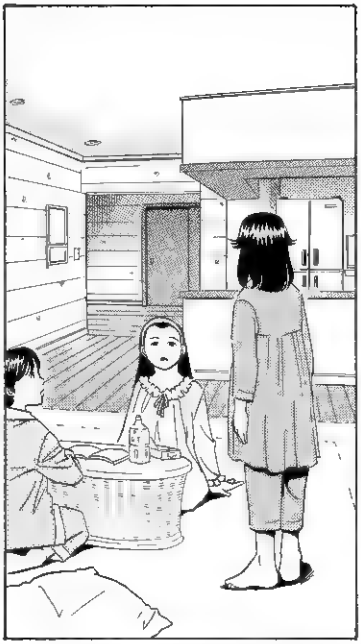
WHAT'S THE MATTER, AYA-CHAN?
UH... NOTHING.

ANYWAY, HOW ABOUT ASHINOKO TOMORROW? ATAMI IS ALSO THERE...
HMM?

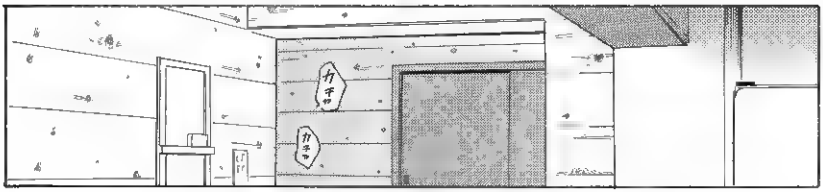
カチ
カチ

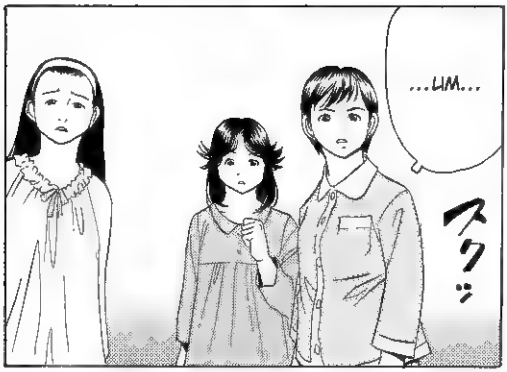

WE'VE ALREADY BEEN HERE TWO NIGHTS. IT MUST HAVE BEEN JUST...
YEAH... THAT SOUNDS GOOD.


...HEY...DID YOU JUST HEAR SOMEONE TRY THE DOORKNOB?



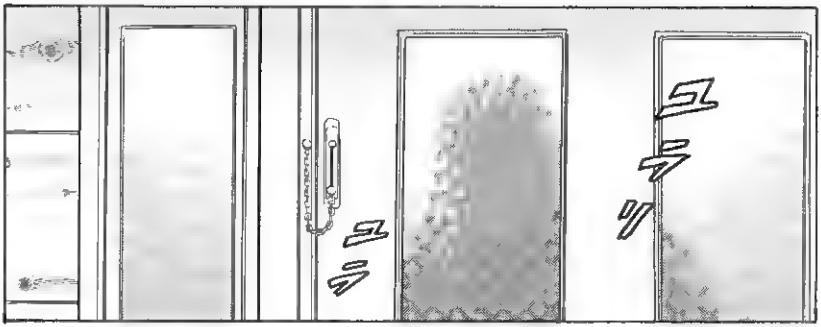
NO WAY! THERE'S NO ONE COMING HERE. RIGHT, ENO-CHAN?
YEAH! THEY SAID WE WERE THE ONLY ONES RENTING THIS COTTAGE.

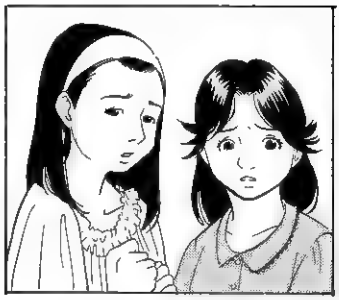

カチャ
カチャ


...UM...
スクッ

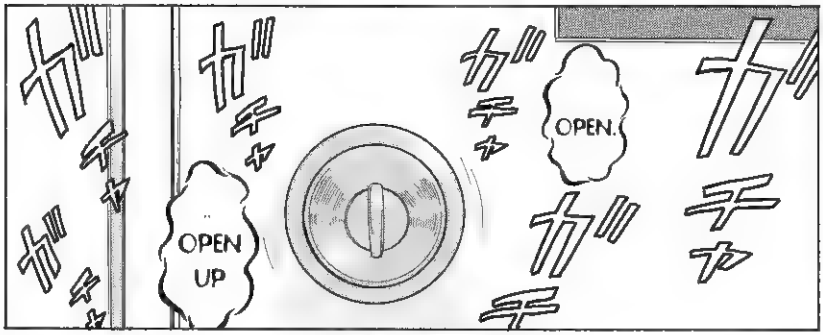
BUT... BUT LISTEN!

B-BUT, WHAT ARE WE GONNA DO, ENO-CHAN?
YEAH!
OKAY...THIS PERSON'S GOT TO BE CRAZY. WE DON'T OPEN THE DOOR, RIGHT?





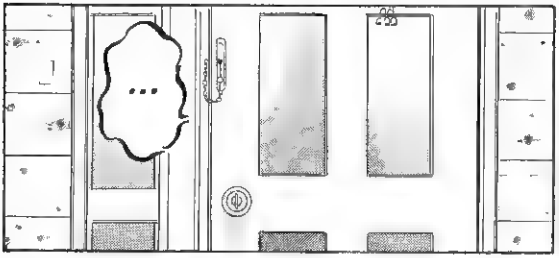
UM...WE'VE GOT THE PLACE TO OURSELVES, OKAY? I'M SORRY, BUT YOU'LL HAVE TO TALK TO THE MANAGER!


ガチャ
ガチャ
ガチャ
ガチャ
OPEN UP
ガチャ
ガチャ
OPEN.
ガチャ
ガチャ

LEAVE US ALONE!

STOP IT! STOP THAT RATTLING!

ガチャ
ガチャ
ガチャ
N-NO!


...

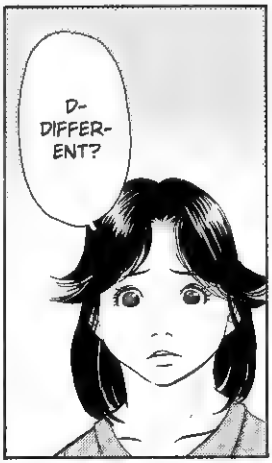
LOOKS LIKE IT...
TH... THEY LEFT...?
I...I SAW SOMETHING STRANGE A LITTLE WHILE AGO...
HUH? WHAT'S WRONG, AYA-CHAN...?
LISTEN! LET'S ASK THE MANAGER IF WE CAN MOVE, OKAY?!

LOOK... RIGHT HERE. SEE, IT'S WRITTEN HERE!
There're ghosts inside t
cottage! If you don't
out fast you'll die

...AND ISN'T THE STUFF WRITTEN IN HERE KIND OF DIFFERENT?
BUT IT'S KIND OF LATE...

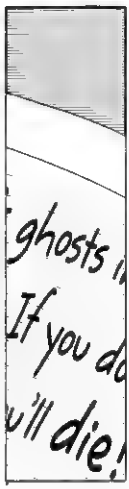
LISTEN, LET'S LEAVE THIS PLACE ALREADY. IT'S CREEPY! LET'S GO TALK TO THE MANAGER!

BUT THAT WASN'T A GHOST INSIDE! THAT WAS SOME GUY *OUTSIDE* TRYING TO GET IN!
YEAH! IT SAYS THERE'RE GHOSTS INSIDE THIS COTTAGE, RIGHT?

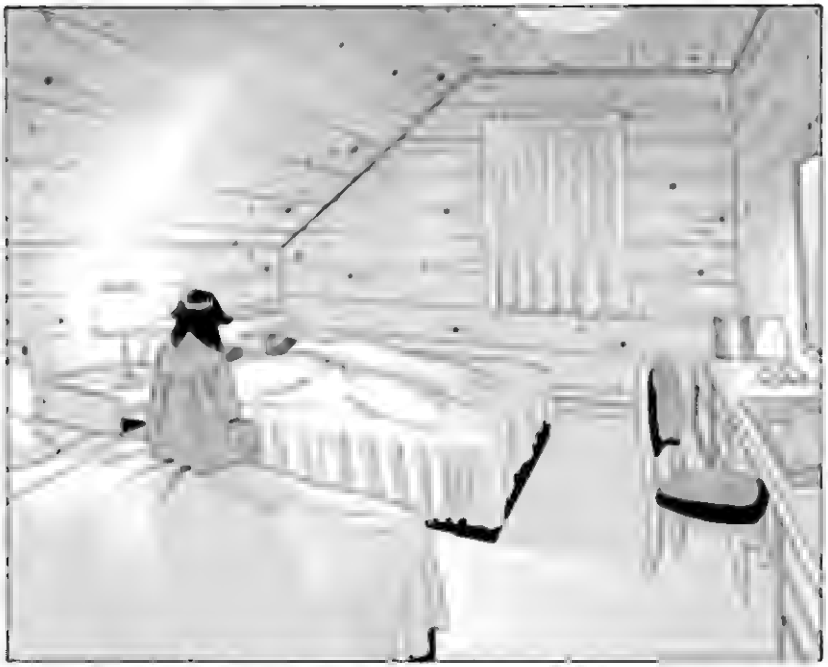

D-DIFFER-ENT?

YEAH! LET'S JUST STAY HERE, AND GO OVER IN THE MORNING!
ANYWAY, IS IT REALLY A GOOD IDEA TO GO OVER TO THE MANAGER IF SOMEONE MIGHT BE OUT THERE?

COLPIS WATER
IT'LL BE *FINE!* IF THEY TRY AND COME BACK, WE CAN CALL THE POLICE, OKAY...?
O...OKAY.


ghosts
If you do
u'll die!

BUT...



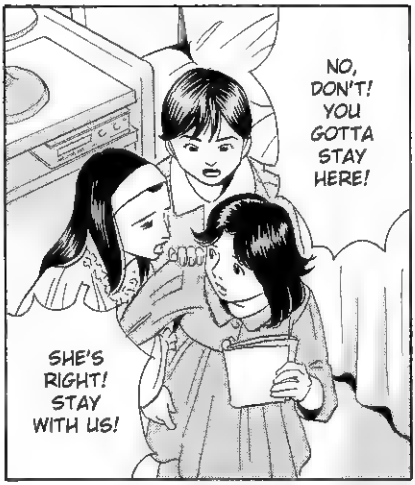
GO TO SLEEP AYA-CHAN

THERE'S SOMETHING THAT STILL BOTHERS ME ABOUT THIS BOOK. MAYBE IT MEANS SOMETHING ELSE...

THERE WAS A PAGE BEFORE WHAT WE READ...IT WAS STUCK TO THE PAGE WE SAW.
ペリッ
OKAY...? I'M GOING TO READ IT FROM THE BEGINNING.
HUH ...
LOOK...
MY NAME IS AKIBA. I'M A DETECTIVE AND A MEDIUM.
My name is Akiba. I'm a detective and a medium. I discovered in an investigation that a month ago, a deadly accident occurred
their ghosts after they remain
I DISCOVERED IN AN INVESTIGATION THAT A MONTH AGO, A DEADLY ACCIDENT OCCURRED AT THIS COTTAGE INVOLVING A LANDSLIDE.
AT THE TIME, OUT OF THE THREE GUESTS THAT WERE STAYING HERE, ONE WAS MIRACULOUSLY RESCUED.

THEIR GHOSTS ARE UNABLE TO PASS INTO THE AFTER-LIFE, AND THEY REMAIN ON THIS REBUILT SITE.
THE REMAINING TWO WERE CRUSHED UNDER THE EARTH AND DIED.
IN THE NEW COTTAGE WHERE YOU'RE READING THIS NOTEBOOK.
ARE YOU SURE?
IT...IT'S OKAY. THERE'S NOBODY ELSE HERE.
...
...YOU WANT ME TO KEEP READING?

GET OUT OF THAT PLACE THIS INSTANT.
LISTEN TO ME. I CAN'T COME THERE. THIS MESSAGE IS THE ONLY WAY TO SAVE YOU.
IF YOU DON'T, THE TWO OF THEM WILL TAKE YOU AWAY.
THERE'RE GHOSTS INSIDE THAT COTTAGE! IF YOU DON'T GET OUT FAST YOU'LL DIE!!

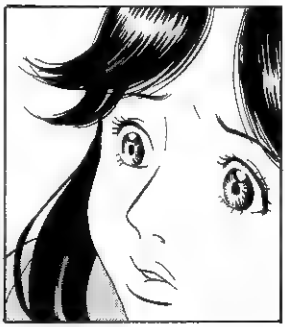

NO, DON'T! YOU GOTTA STAY HERE!
SHE'S RIGHT! STAY WITH US!

SEE! IT'S LIKE I TOLD YOU...THE GHOSTS *AREN'T* OUTSIDE, IT'S SAYS THEY'RE INSIDE HERE!
LET'S GET OUT OF THIS PLACE!!
スクッ

OUCH... LET GO OF ME!

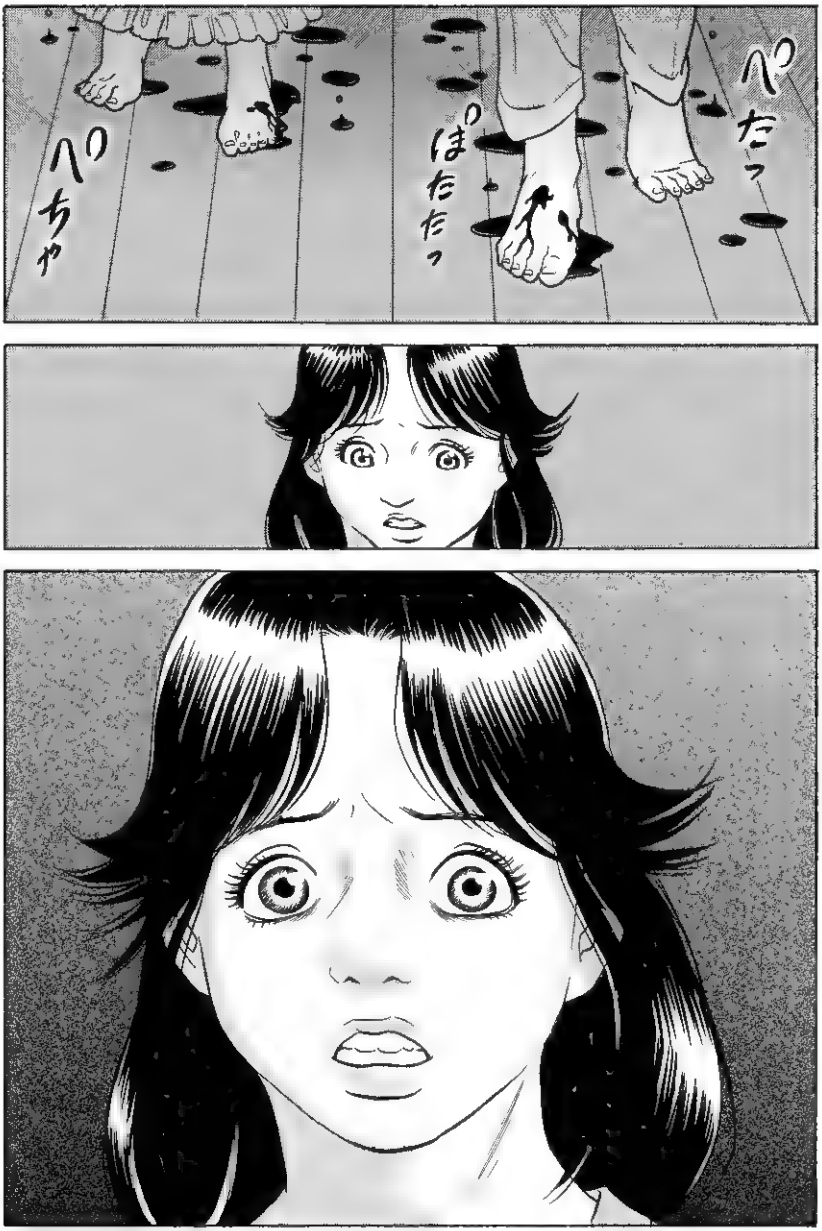
DON'T LEAVE US ALONE!
PLEASE! STAY HERE!

LET *GO* OF ME!
I'VE MADE UP MY MIND, OKAY? I'M LEAVING HERE... *ALONE!*



!
...STAY WITH US.
DON'T OPEN IT, AYA-CHAN...
!!
OPEN
OPEN

IF YOU DONT
THE TWO OF THEM WILL TAKE YOU AWAY
There're ghosts inside
THERE'RE GHOSTS
...INSIDE
ENO-CHAN..? FUKU-CHAN...?

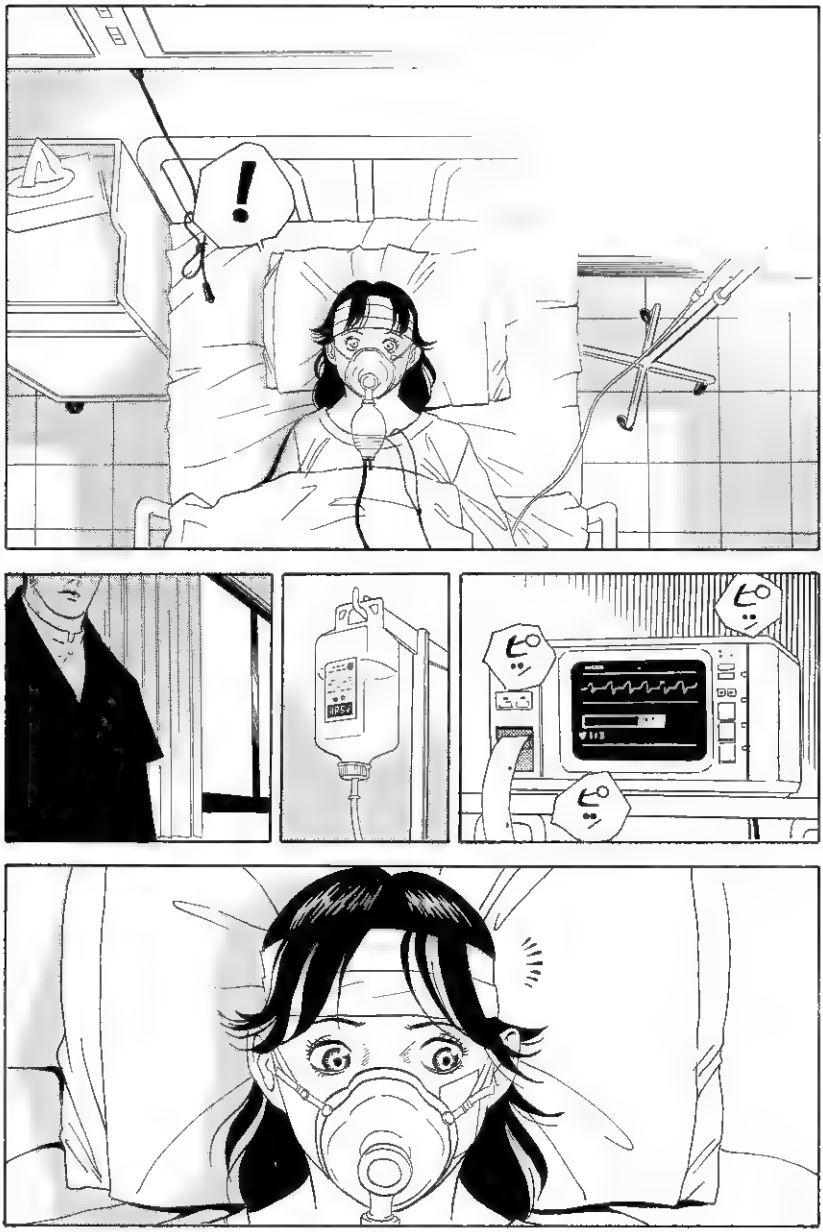

ぺたっ
ぽたたっ
ぺちゃ

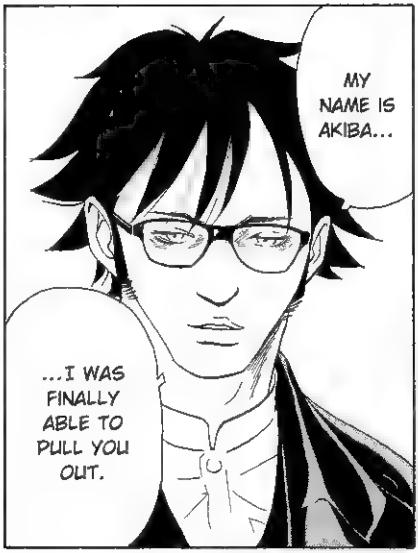
ALONE HERE
DONT LEAVE US

EEEYAAAA!

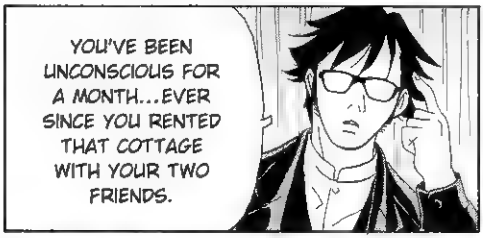
NO!
YOU CANT GO...WE WERE ALL TOGETHER

COME OUT... NOW.
ガチッ


!
ピ
ピ
ピ


MY NAME IS AKIBA...
...I WAS FINALLY ABLE TO PULL YOU OUT.

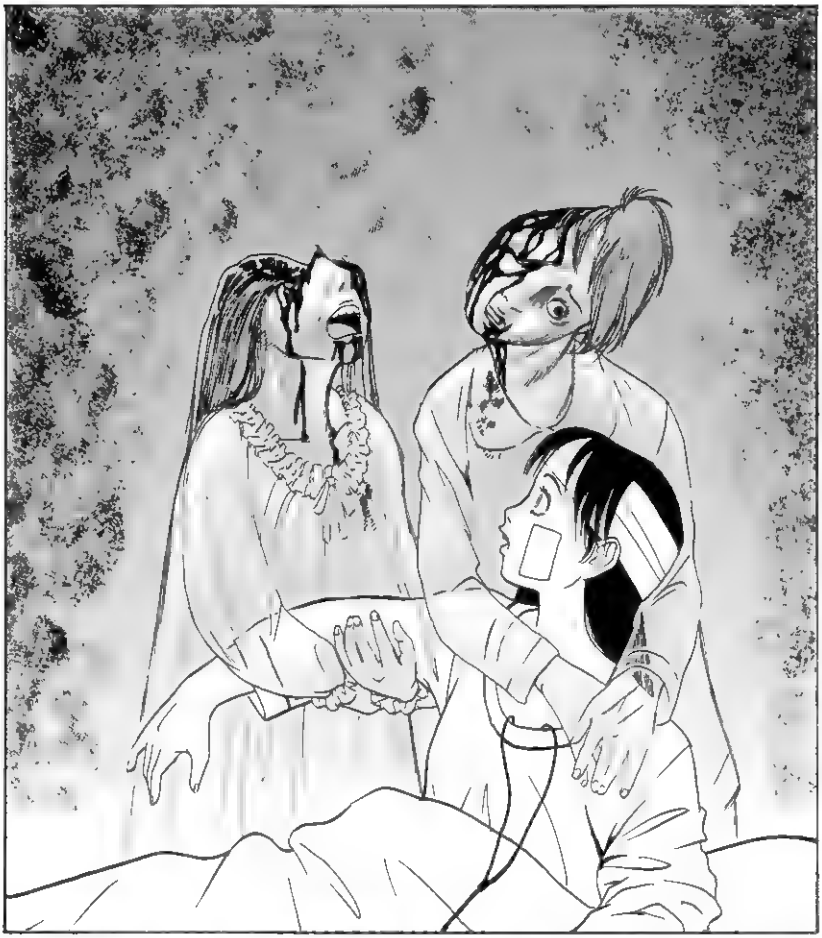
ムクッ
WH... WHO ARE YOU?


YOU'VE BEEN UNCONSCIOUS FOR A MONTH...EVER SINCE YOU RENTED THAT COTTAGE WITH YOUR TWO FRIENDS.

WH...WHY AM I IN THE HOSPITAL ...?!

THEY ...?
YOU DON'T REMEMBER? THEY WERE RIGHT BEHIND YOU.

A MONTH ...?
BUT WHAT HAPPENED TO THEM? WHAT HAPPENED TO ENO-CHAN AND FUKU-CHAN?!



NO...

I HAD TO WAIT FOR YOU TO TRY AND LEAVE...AND FOR THEM TO COME FOR YOU.
PLEASE... PLEASE! ENO... FUKU... I...
DEAD SOULS, BURIED YET NOT AT REST.
WHAT...
WITH MY GUN I ADMONISH YOU. I SPADE YOU AND I SHOVEL YOU.
FROM CRUSH... TO BLACK...

...TO
PEACE.

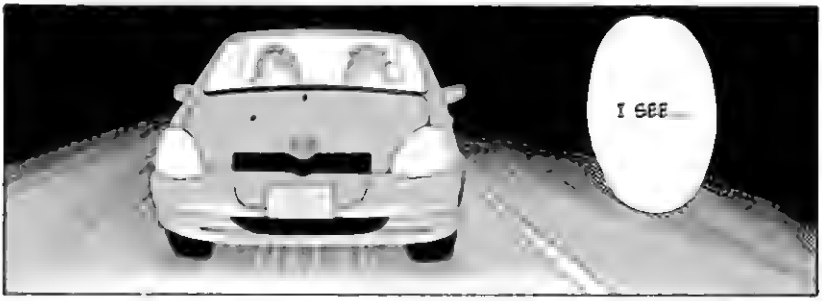
...AND JUST BEFORE THEY SHOWED UP, YOU WERE DEAD FOR TWO MINUTES.
コーン
コン
コン
コン
キュン
WERE... WERE THEY REALLY...?
YOUR FRIENDS WERE TOO FRIGHTENED TO LEAVE THIS WORLD WITHOUT YOU. IT WAS A PRETTY CLOSE THING. YOU WERE UNCONSCIOUS FOR A MONTH...

MAIL# 10 ··· END

MAIL #11
GRADUATION

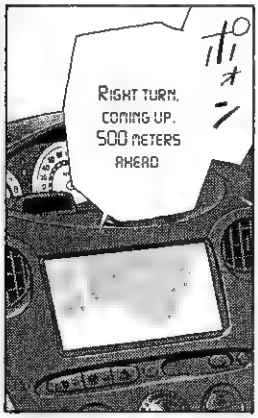
IT'S REALLY NO PROBLEM. I'M IN NO HURRY

THANK YOU FOR PICKING ME UP OUT IN THE MIDDLE OF NOWHERE.

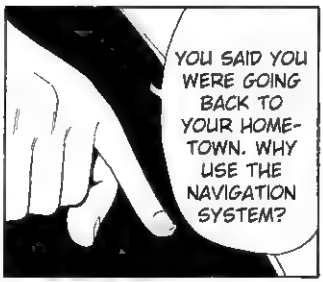

I SEE...

チッカ
チッカ

九里村
KU ZATO MURA
町
chou
196


ポォン
RIGHT TURN, COMING UP. 500 METERS AHEAD

BY THE WAY, WHAT BRINGS *YOU* TO KUZATOMURA ...WORK?
OH, IT'S BEEN TEN YEARS. EVEN THE ROADS HAVE CHANGED.


YOU SAID YOU WERE GOING BACK TO YOUR HOME-TOWN. WHY USE THE NAVIGATION SYSTEM?

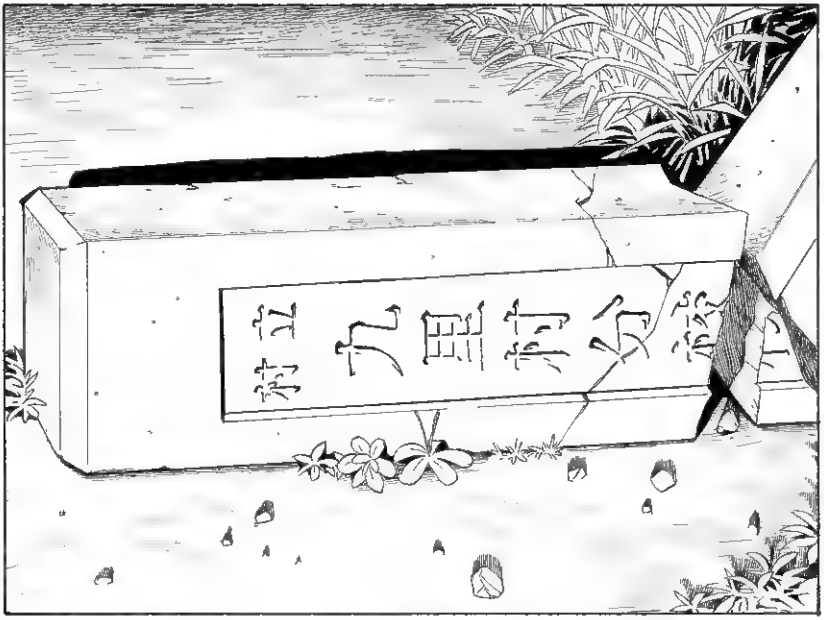
MAYBE YOU'VE HEARD ABOUT THE RUMOR. GHOSTS OF CHILDREN HAVE BEEN SEEN IN KUZATOMURA. I'M HERE TO INVESTIGATE THAT.

UH, WELL, I'M A DETECTIVE YOU SEE.

AH HA HA HA
SORRY FOR LAUGHING, BUT I THOUGHT DETECTIVES LOOKED INTO DIVORCE CASES...MISSING PERSONS. *GHOSTS?*
OH. SO YOU DON'T BELIEVE IN GHOSTS?
NO, NOT AT ALL.
YOU KNOW, THERE'S THOSE PEOPLE THAT SAY, "I SENSE A SPIRIT AROUND YOU, GIVE ME SOME MONEY"? I'M NOT INTO THAT PSYCHIC STUFF. IT'S ALL A SCAM.
コホッ
REALLY ...?
コオオオオオ
パラッ
ピシッ

BUT DON'T YOU THINK THAT PLACE BACK *THERE* SEEMED A LITTLE... SPOOKY?
SPOOKY?
OH, SHIT--

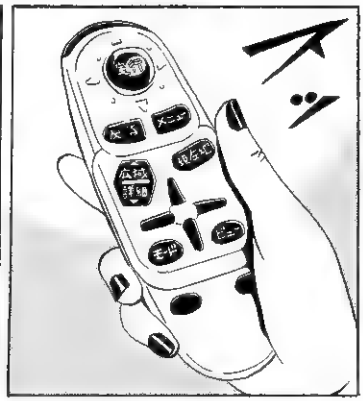
But this is



H...HOW DID WE...? BUT I DID EXACTLY WHAT THE NAVIGATION SYSTEM SAID...!!
KUZATOMURA BRANCH SCHOOL...

ポォン
YOU HAVE ARRIVED AT YOUR DESTINATION

ピッ

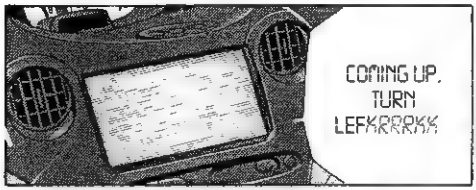

ズッ

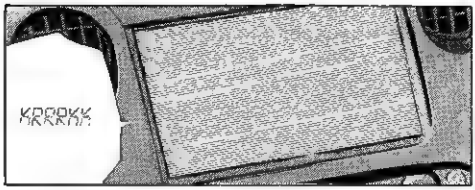
C
...IT THINKS THIS IS WHERE I WANTED TO GO.
HUH...
C
ETA
23 : 11
C
DISTANCE
0.02 Km
ポォン
DESTINATION SET BEGIN TRIP
ANYWAY, LET ME RE-ENTER IT...
ピッ ピピッ
WHEW... WE'RE OKAY NOW.

オオオオオ
ブオオン
WHAT IN THE WORLD HAPPENED BACK THERE?
ブオオオン

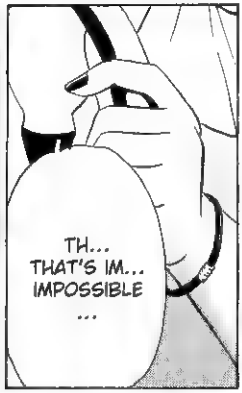
BACK THERE...I HEARD THE CHILDREN'S VOICES.
UM... ACTUALLY, I HAVE THAT POWER YOU WERE TALKING ABOUT... THAT SCAM.
!
YOU DIDN'T HEAR THEM CALLING YOUR NAME... YUKI SUGIZAKI ...?
LOOK, DON'T TRY TO SCARE ME! I DIDN'T HEAR ANYTHING!
I COULD ALREADY HEAR THEM FAR AWAY WHEN YOU PICKED ME UP ON YOUR JOURNEY.
THE CLOSER WE GOT, THE LOUDER THEIR CRIES WERE.

THEY WERE SAYING... WE'VE BEEN WAITING FOR YOU... YUKI-CHAN.

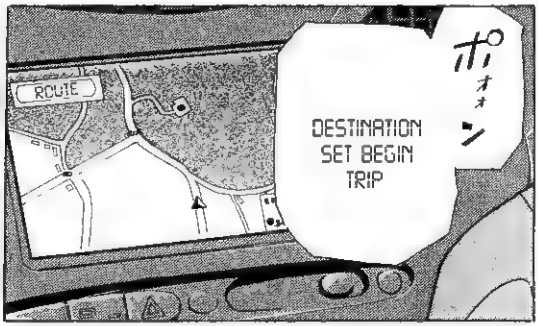

COMING UP. TURN LEFKRRRKK

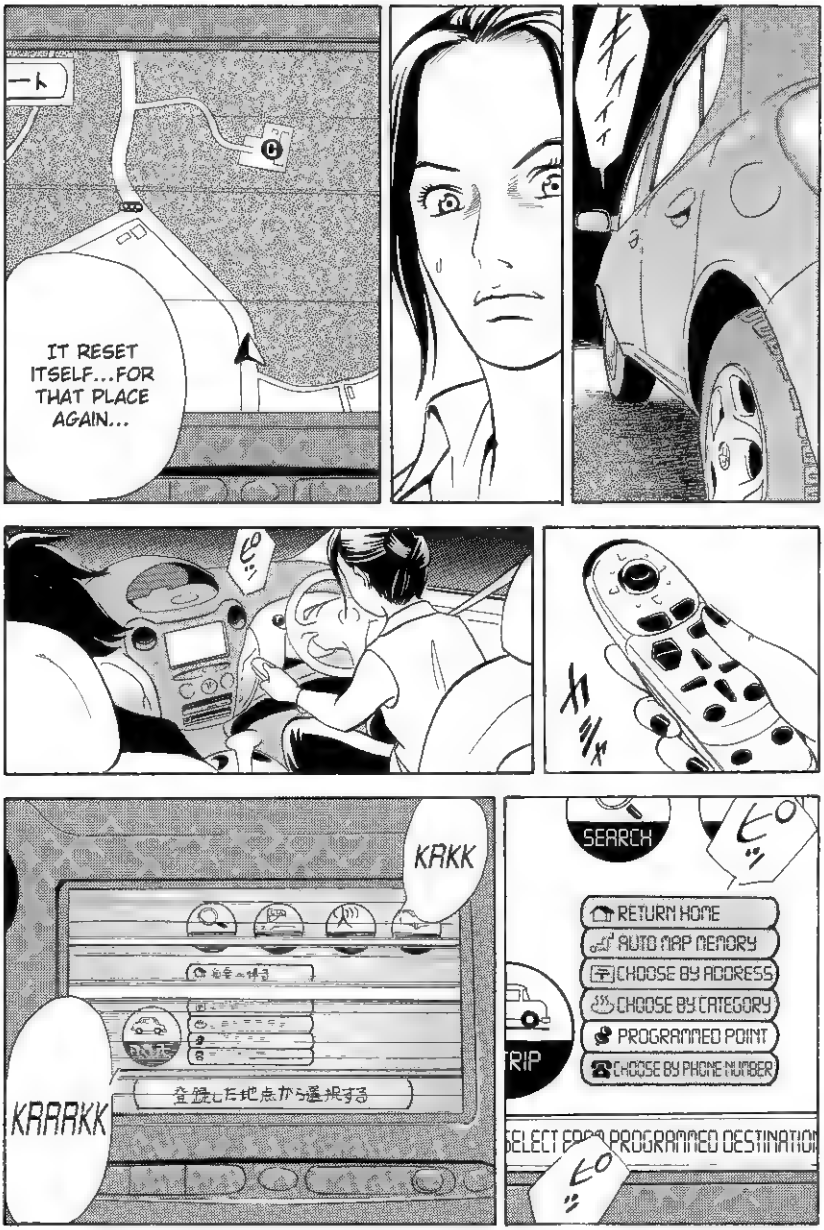

KRRRKK KRRRKK

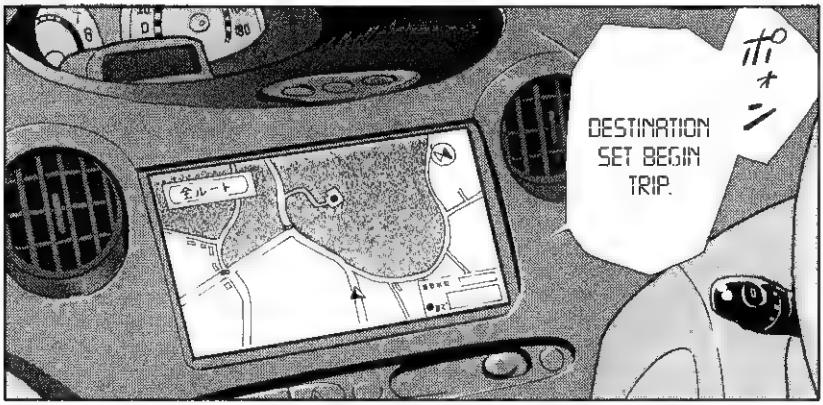
ポオン

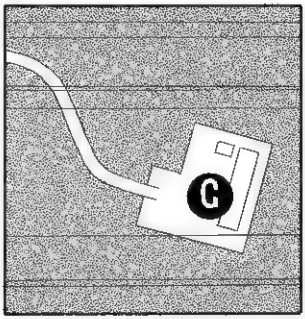

TH... THAT'S IM... IMPOSSIBLE ...

!

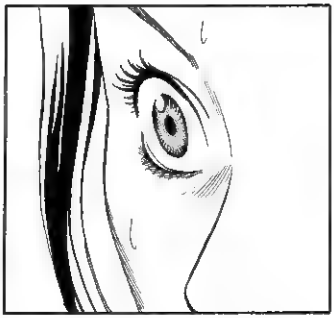

ROUTE
DESTINATION SET BEGIN TRIP
ポオン


IT RESET ITSELF...FOR THAT PLACE AGAIN...
KRKK
KRRRKK
登録した地点から選択する
SEARCH
RETURN HOME
AUTO MAP MEMORY
CHOOSE BY ADDRESS
CHOOSE BY CATEGORY
PROGRAMMED POINT
CHOOSE BY PHONE NUMBER
TRIP


全ルート
ポォン
DESTINATION SET BEGIN TRIP.


C

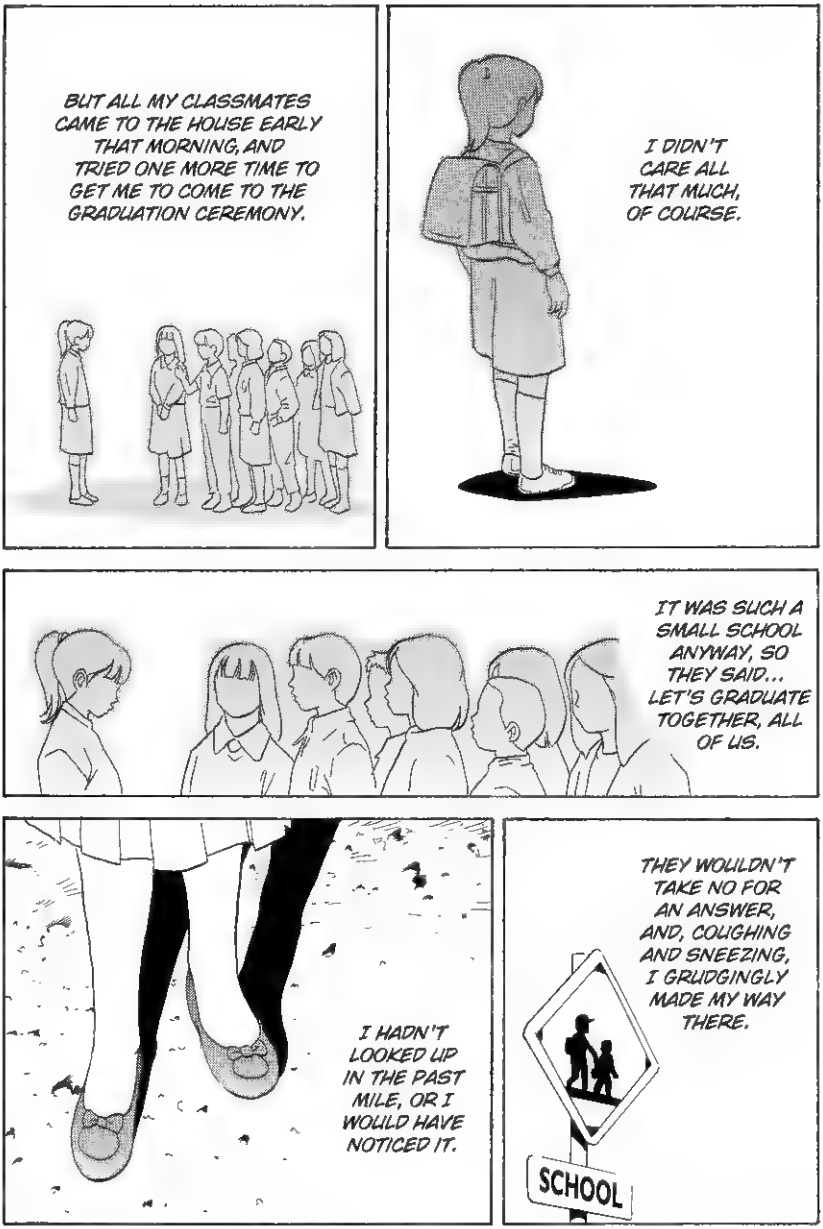
カチ
カチ
WH... WHAT'S GOING ON...?



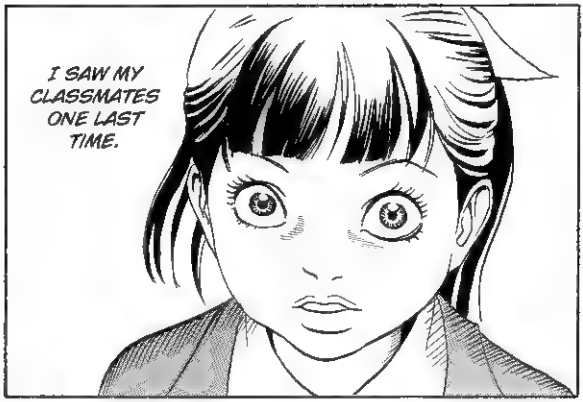
DON'T TELL ME YOU MEAN THE GHOSTS...OR DO YOU HAVE A SCARY STORY?

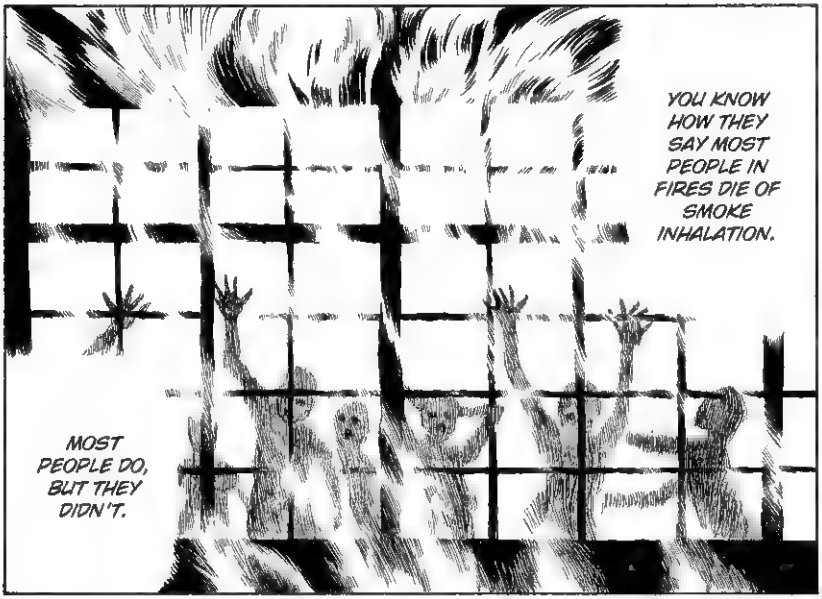
HOW...HOW COULD THEY STILL BE THERE?

...THAT OLD SCHOOL... THAT'S A SCHOOL I ONCE WENT TO.
IT WAS ONLY FOR A LITTLE WHILE. MY PARENTS HAD DECIDED TO MOVE OUT TO THE COUNTRYSIDE... YOU KNOW, BETTER FOR THE KID.
I DIDN'T LIKE IT AT ALL. I DIDN'T LIKE THE OTHER CHILDREN. I USED TO FAKE BEING SICK ALL THE TIME, JUST SO I WOULDN'T HAVE TO GO TO SCHOOL.
BUT ON GRADUATION DAY, I HAD CAUGHT A BAD COLD FOR REAL, AND THOUGHT I COULDN'T ATTEND THE CEREMONY.


BUT ALL MY CLASSMATES CAME TO THE HOUSE EARLY THAT MORNING, AND TRIED ONE MORE TIME TO GET ME TO COME TO THE GRADUATION CEREMONY.
I DIDN'T CARE ALL THAT MUCH, OF COURSE.
IT WAS SUCH A SMALL SCHOOL ANYWAY, SO THEY SAID... LET'S GRADUATE TOGETHER, ALL OF US.
I HADN'T LOOKED UP IN THE PAST MILE, OR I WOULD HAVE NOTICED IT.
THEY WOULDN'T TAKE NO FOR AN ANSWER, AND, COUGHING AND SNEEZING, I GRUDGINGLY MADE MY WAY THERE.
SCHOOL

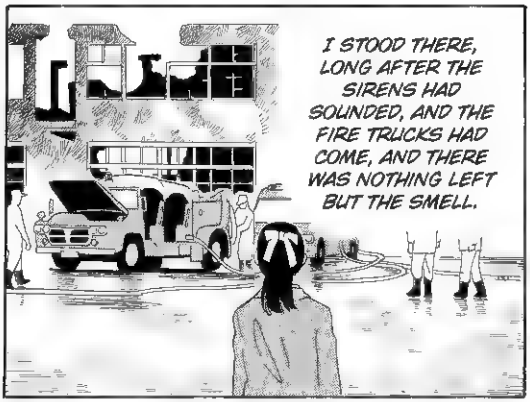
THEY SAID AFTERWARDS THAT IT WAS THE WIRING. IT WAS AN OLD BUILDING, BUILT BEFORE MODERN SAFETY CODES.

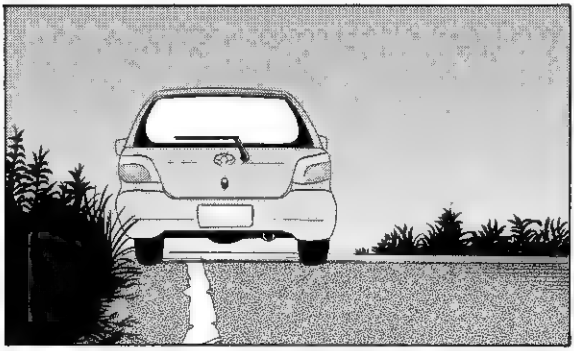



YOU KNOW HOW THEY SAY MOST PEOPLE IN FIRES DIE OF SMOKE INHALATION.
MOST PEOPLE DO, BUT THEY DIDN'T.

THEY BURNED TO DEATH, SHRIEKING.

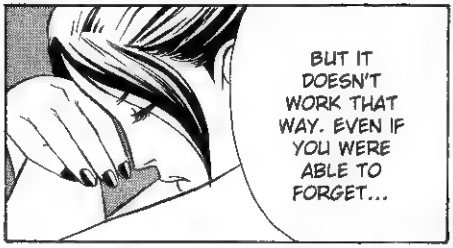
AND THE SOUND OF THEIR VOICES IN MY HEAD.


I STOOD THERE, LONG AFTER THE SIRENS HAD SOUNDED, AND THE FIRE TRUCKS HAD COME, AND THERE WAS NOTHING LEFT BUT THE SMELL.



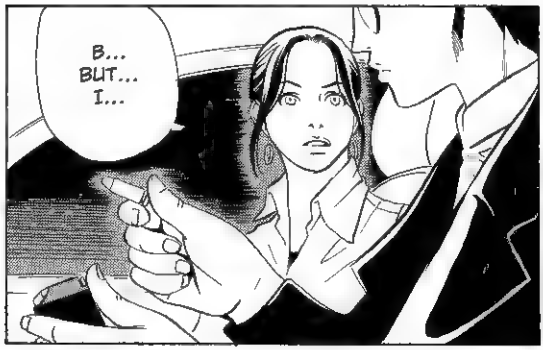
チカ
チカ

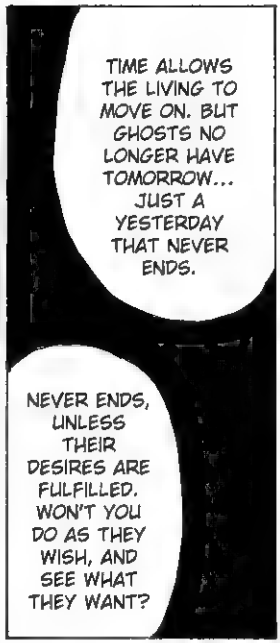
BUT I NEVER *TRIED* TO REMEMBER IT! WE MOVED AWAY...WHY CAN'T I JUST MOVE ON WITH MY LIFE?


BUT IT DOESN'T WORK THAT WAY. EVEN IF YOU WERE ABLE TO FORGET...

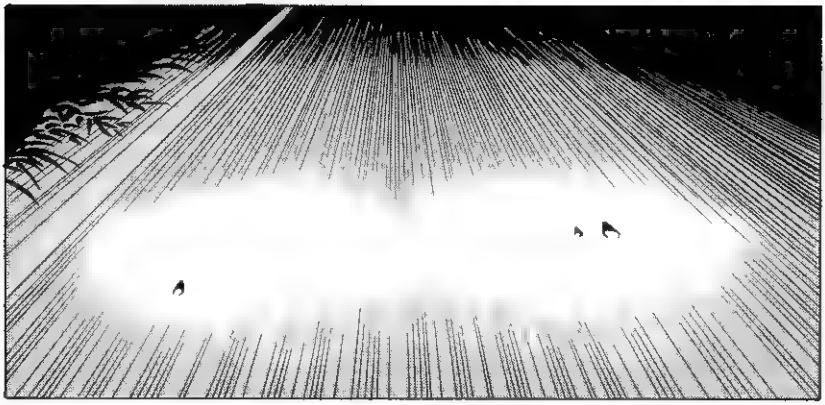
...GHOSTS DON'T FORGET, MISS SUGIZAKI.

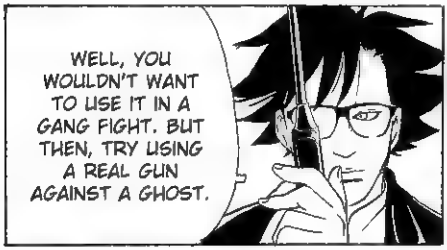
SO THAT'S WHY YOU DON'T BELIEVE IN GHOSTS.
BECAUSE YOU DON'T WANT THEM TO KEEP HAUNTING YOU.


B... BUT... I...

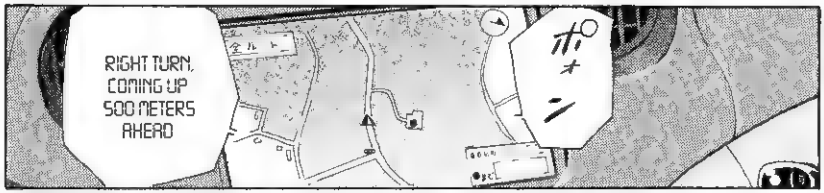

TIME ALLOWS THE LIVING TO MOVE ON. BUT GHOSTS NO LONGER HAVE TOMORROW... JUST A YESTERDAY THAT NEVER ENDS.
NEVER ENDS, UNLESS THEIR DESIRES ARE FULFILLED. WON'T YOU DO AS THEY WISH, AND SEE WHAT THEY WANT?

DON'T BE AFRAID TO FACE THEM.
I'M NOT.

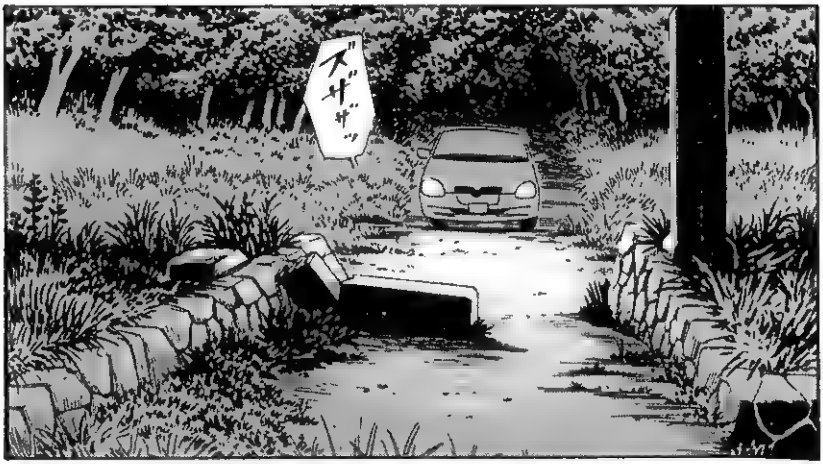



WELL, YOU WOULDN'T WANT TO USE IT IN A GANG FIGHT. BUT THEN, TRY USING A REAL GUN AGAINST A GHOST.

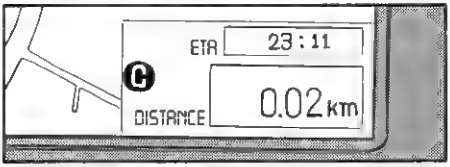
MR. AKIBA... IS THAT REALLY A GUN...?

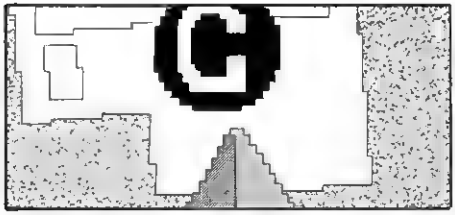

RIGHT TURN, COMING UP 500 METERS AHEAD
ポォン

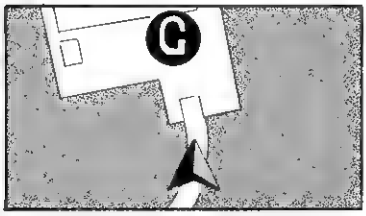
ピシッ
パキッ


ズザザッ

0.01 km


ETA
23 : 11
DISTANCE
0.02 km

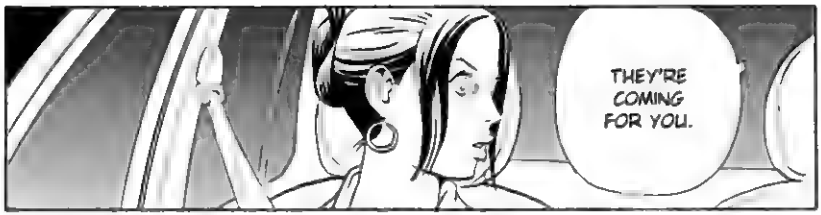


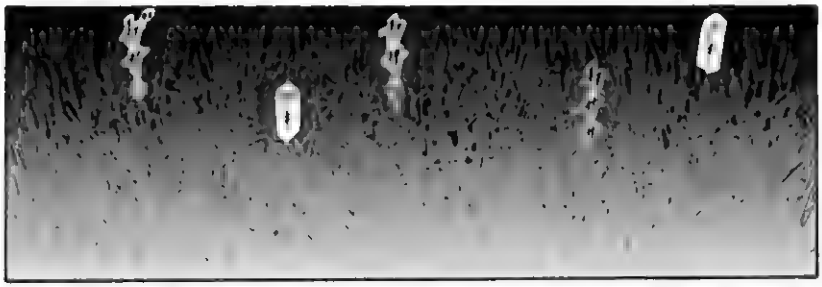


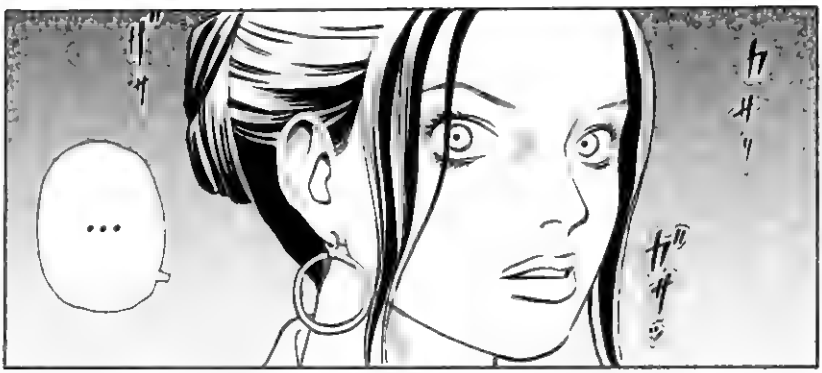
ポォォォン
YOU HAVE ARRIVED AT YOUR DESTINATION.

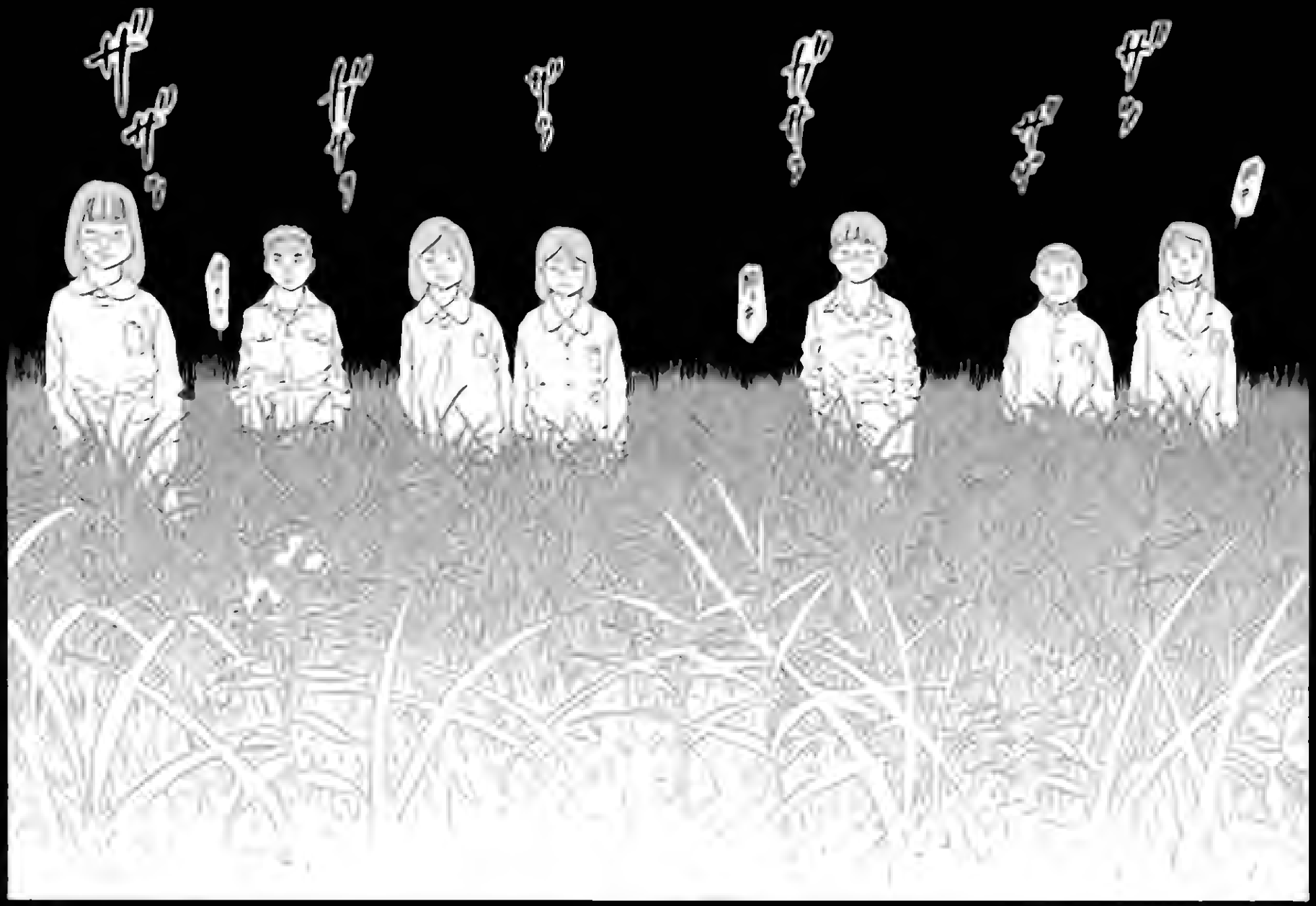
...MR. AKIBA?
ガチャ

WE'RE HERE, BUT...


THEY'RE COMING FOR YOU.




...

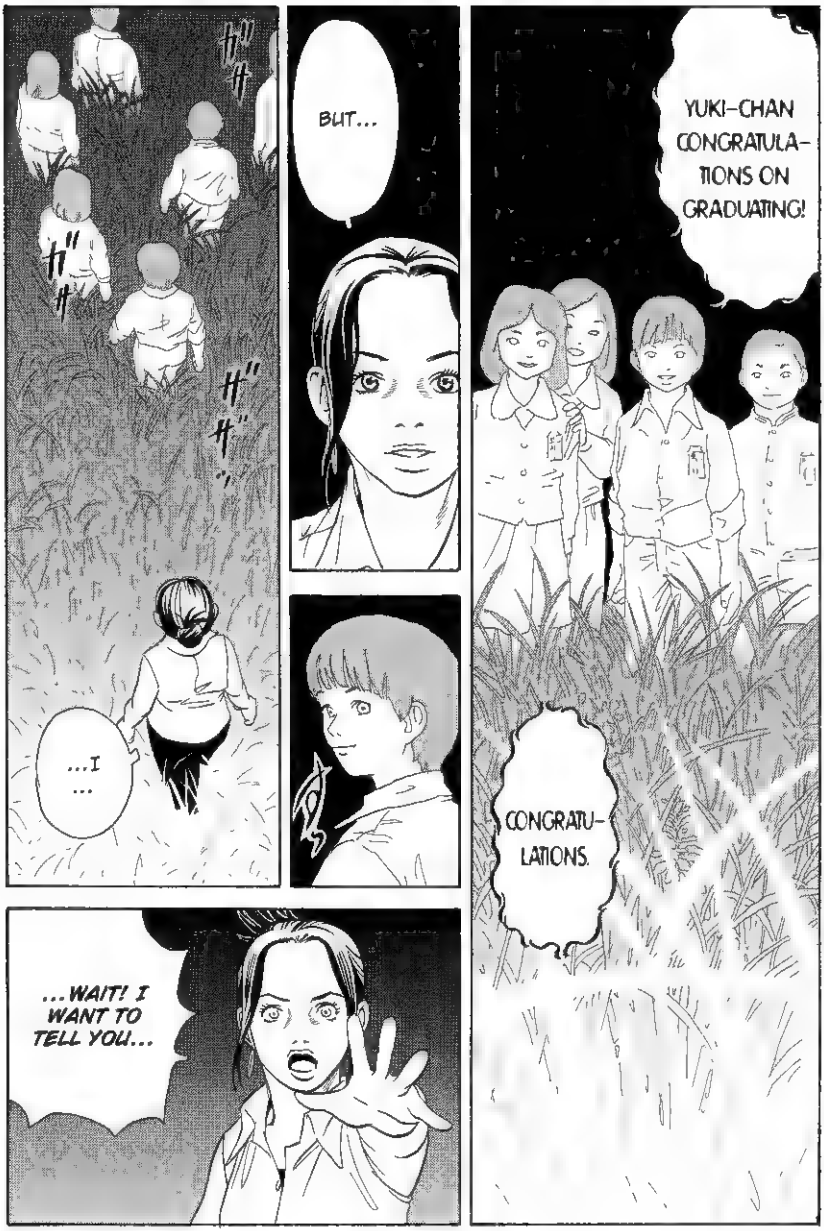


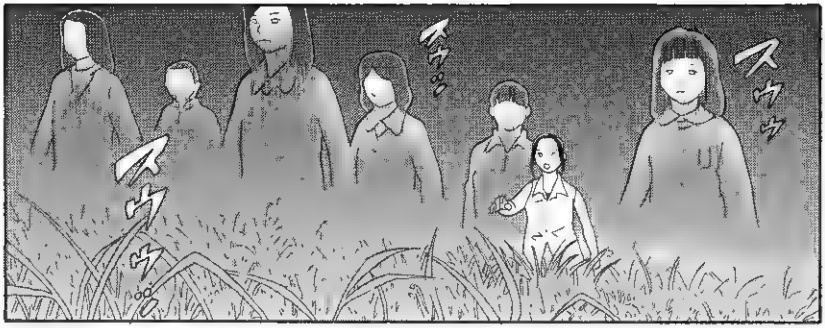
DEAD SOULS, SPIRITS IN SMOKE.
WITH MY GUN I ADMONISH YOU. I DIVINE YOU AND I DOWSE YOU.
NO... PLEASE DON'T...
KRRRRKKK YUKI-CHAN.
KRRRRKKK YUKI-CHAN WE'VE BEEN- KRRRKK WAITING FOR YOU
...PLEASE DON'T SHOOT!
FROM FIRE...TO ASH...TO...

LIGHT...OF THE...
...FIREFLIES...
!
YOU DON'T NEED THAT! THEY WERE ONLY WAITING...
...WHA--?
...THEY'VE JUST BEEN WAITING FOR ME...
...ALL THOSE YEARS SINCE THAT DAY.

...SNOW...ON THE...
...WINDOWS...
...SO MANY...DAYS...
...WE'VE READ...OUR BOOKS...

SWE DAPT WAYS


...I ...
BUT...
YUKI-CHAN CONGRATULATIONS ON GRADUATING!
CONGRATULATIONS.
...WAIT! I WANT TO TELL YOU...


スウ
スウ
スウ

AND I'M SUPPOSED TO BE THE EXPERT.
YOU WERE RIGHT, MISS SUGIZAKI.

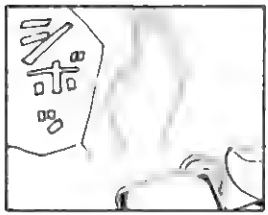
...THEY'RE GONE.

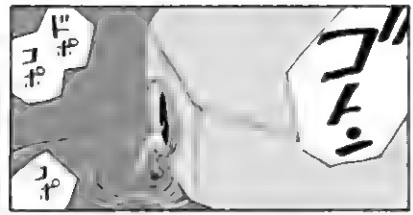
...I KNEW WE WERE GOING TO MOVE AWAY...

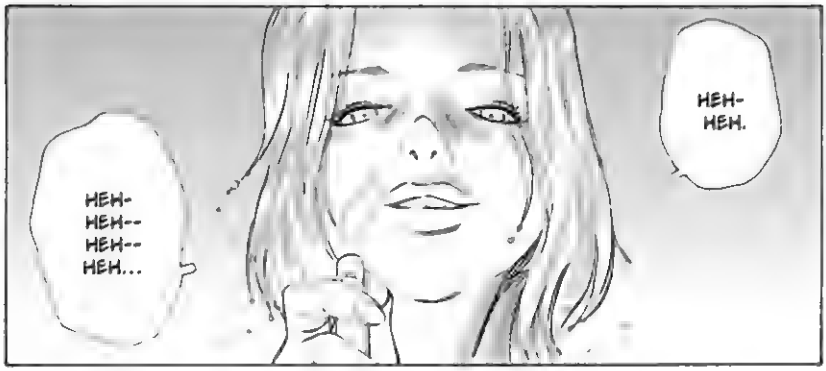
WHAT YOU COULDN'T SAY ALL THESE YEARS, YOU DON'T HAVE TO SAY TO THEM...
...THEY ALREADY KNOW.
...SO I TOLD MYSELF THEN THAT I DIDN'T LIKE THEM...
...AND I TOLD MYSELF LATER THAT I NEVER LIKED THEM ANYWAY.
IT'S HARD TO SAY GOODBYE... ESPECIALLY FOR CHILDREN.
I...

MAIL#11···END

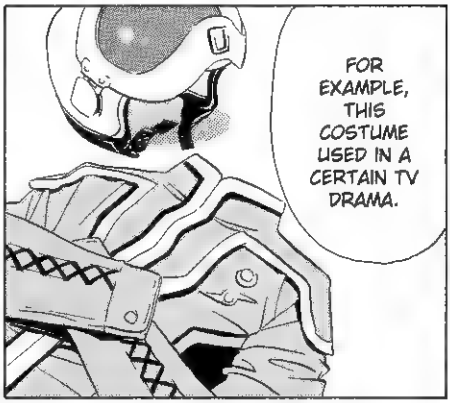
ゴパッ
ドパッ


ゴポッ


ゴト…
ドポ
コポ
コポ

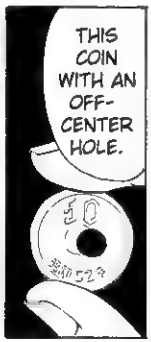

HEH-HEH.
HEH-HEH--HEH--HEH...

MAIL #12
PICTURE

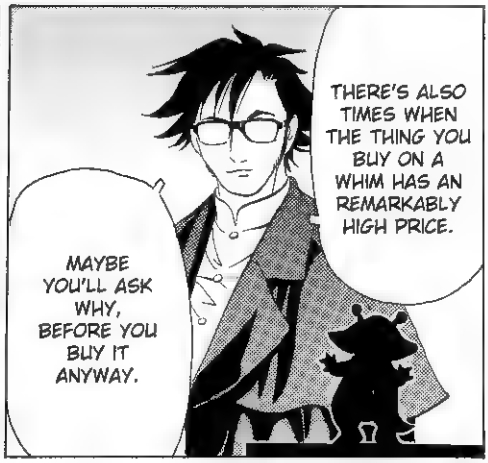

FOR EXAMPLE, THIS COSTUME USED IN A CERTAIN TV DRAMA.

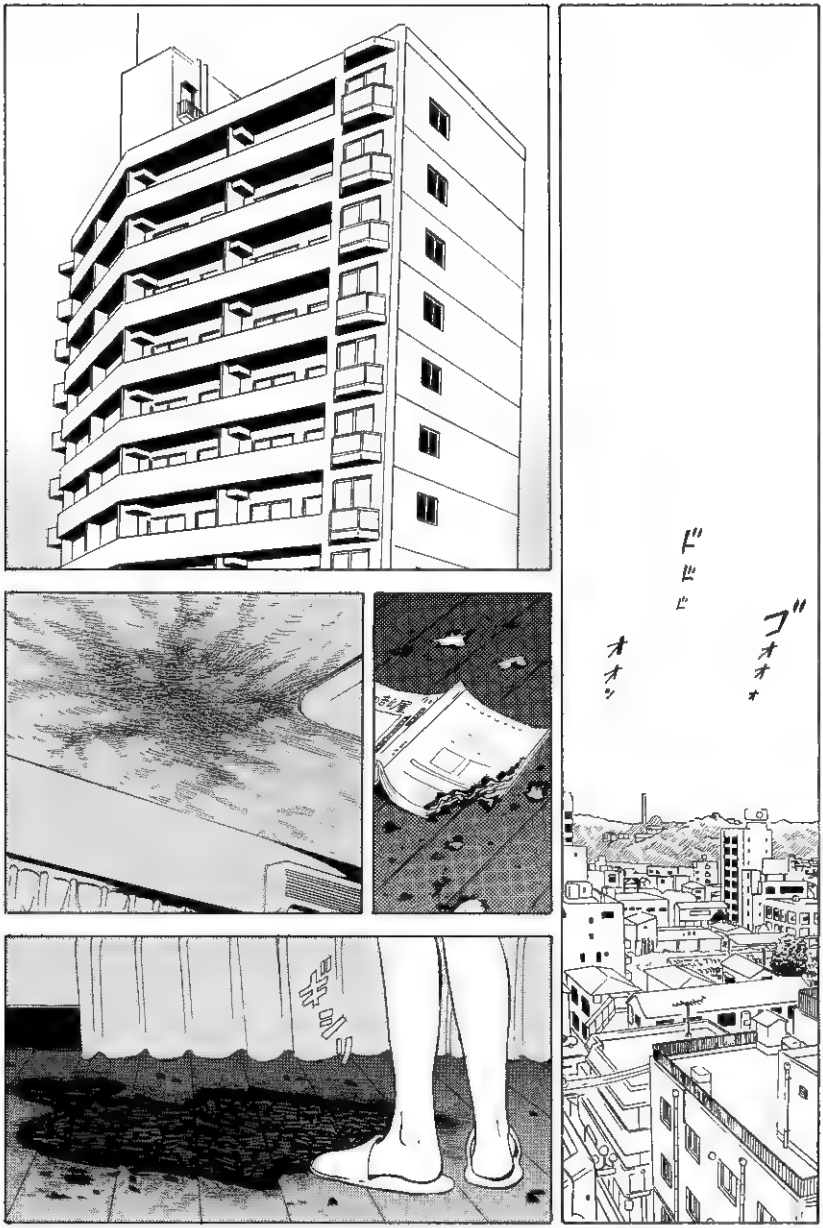
AKIBA RIGHT BACK AT YOU.
EVERYBODY'S GOT SOMETHING THAT HAS A SPECIAL VALUE ATTACHED.

A LIMITED PRODUCTION WATCH.
OMEGA

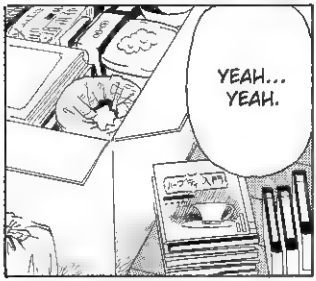

THIS COIN WITH AN OFF-CENTER HOLE.

AND MAYBE YOU'LL BUY IT ANYWAY... BEFORE YOU ASK THE PRICE.

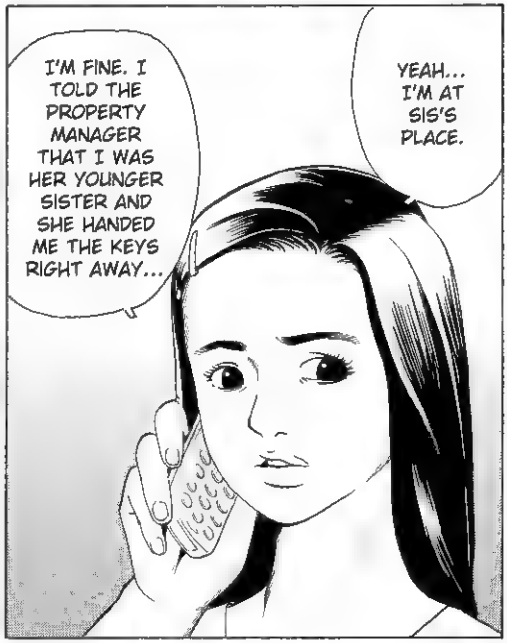

THERE'S ALSO TIMES WHEN THE THING YOU BUY ON A WHIM HAS AN REMARKABLY HIGH PRICE.
MAYBE YOU'LL ASK WHY, BEFORE YOU BUY IT ANYWAY.


ゴオオォ
ドドド
オオッ
ピチャ

HELLO. MOTHER? IT'S ME, KAZUMI.

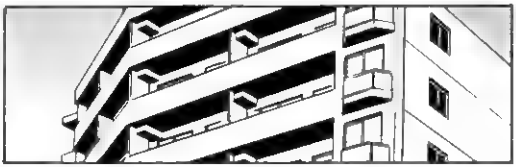

YEAH... YEAH.

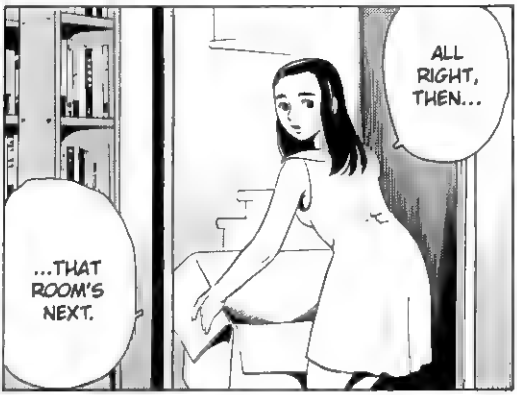
I TOLD YOU I'D BRING ALL HER STUFF, DIDN'T I?!


YEAH... I'M AT SIS'S PLACE.
I'M FINE. I TOLD THE PROPERTY MANAGER THAT I WAS HER YOUNGER SISTER AND SHE HANDED ME THE KEYS RIGHT AWAY...

...GOD.
ピッ
...I CAN'T DO THAT. THESE WERE ALL IMPORTANT TO SIS, OKAY? I CAN'T THROW IT ALL AWAY!
ANYWAY, I'M SENDING IT TO YOU... ALL RIGHT?
カタ
I DON'T HAVE TIME FOR THIS.
BETTER START GETTING IT TOGETHER.
...
...WHY'D SHE DO IT?
ダス
ダス
ダス

WHOA... YOU HAD SO MUCH IN HERE, LITTLE SISTER.



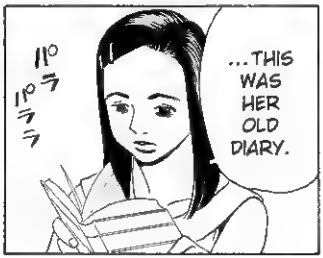

ALL RIGHT, THEN...
...THAT ROOM'S NEXT.

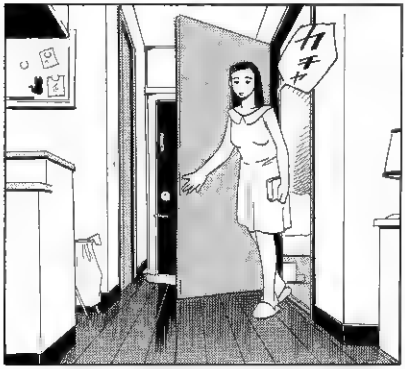
I'LL JUST PUT THEM ALL IN ONE BOX.
OH...

diary

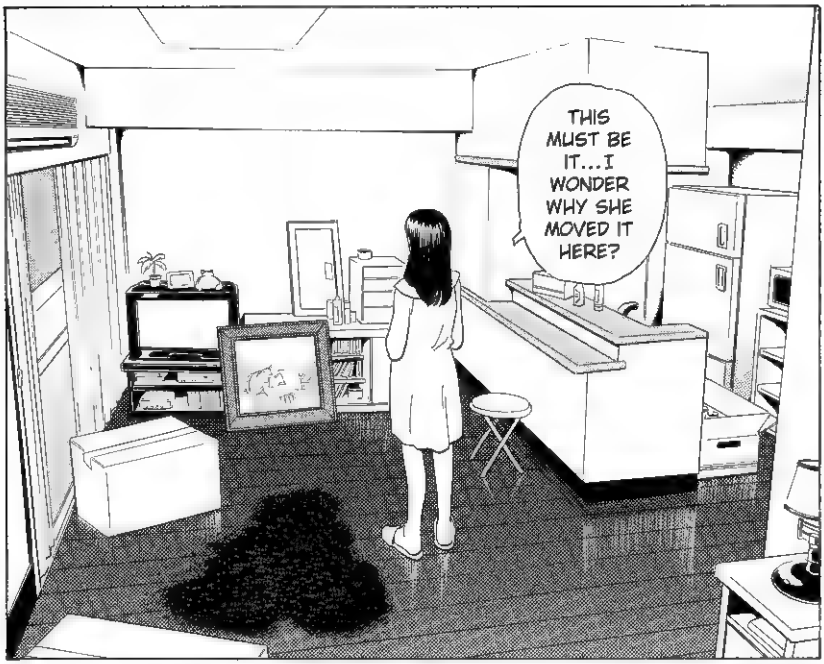
I DON'T EVEN KNOW HOW TO GROUP THIS...

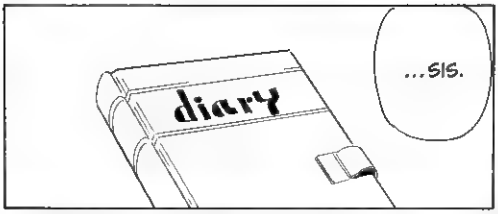
Today I bought a painting entitled "Sleeping Girl" at an antique market. I don't think it's any real find but I like it, so I hung it in the bedroom.

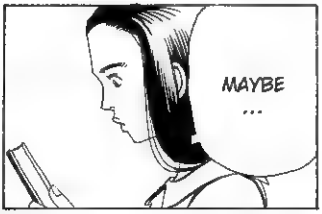

...THIS WAS HER OLD DIARY.

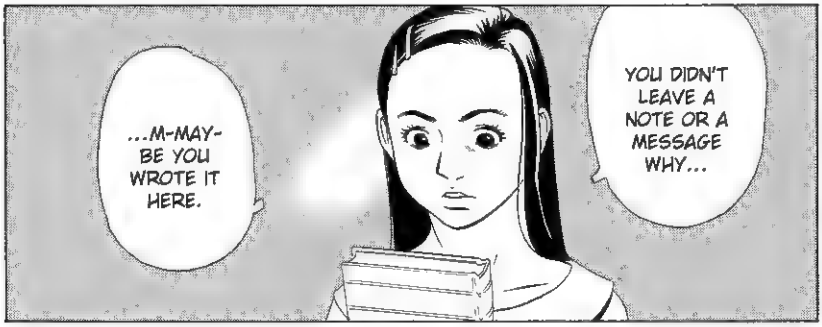


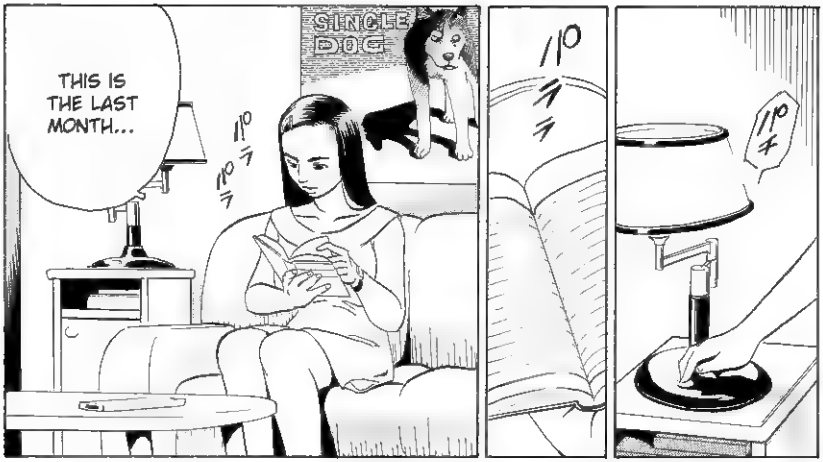
HUH...I THINK I SAW THAT IN THE LIVING ROOM...


THIS MUST BE IT...I WONDER WHY SHE MOVED IT HERE?

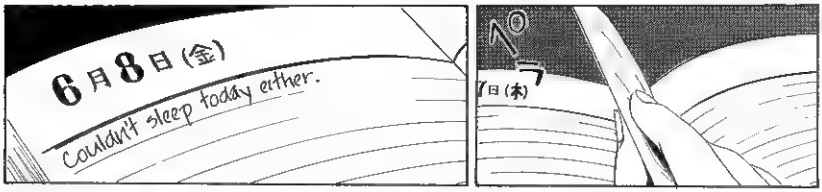

diary
...SIS.


MAYBE ...


...M-MAY-BE YOU WROTE IT HERE.
YOU DIDN'T LEAVE A NOTE OR A MESSAGE WHY...

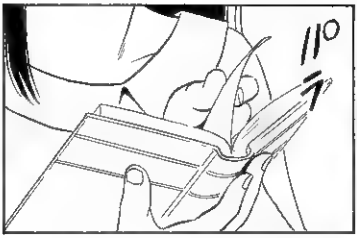

THIS IS THE LAST MONTH...
SINGLE DOG
パラパラ
パラパラ
パラパラ
パチ

June 7 (Thu.)
Lately, maybe it's because I'm too exhausted, but I'm not sleeping well...on top of that, sometimes I'm petrified with fear.


6月8日(金)
Couldn't sleep today either.
パラ
7日(木)

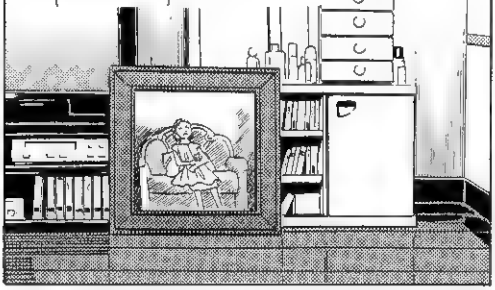
SINGLE DOG
June 9 (Sat.)
No sleep again.
パラ
June 10 (Sun.)
Now I'm really afraid.

June 11 (Mon.)
This'll be 5 days in a row that I haven't slept a wink. I feel like I'm going to go crazy. If I don't sleep again tonight, I don't know what I'll do.



June 12 (Tue.)
Today, a detective named Akiba came to visit. It seems that the painting of the little girl that I bought is extremely rare. But he asked if I'd be willing to part with it...

When I asked why, he said the little girl that was the model for that painting was born brain damaged. She lived out her short life in a hospital bed, without having once ever opened her eyes.



She became a cause. Celebrities wrote her letters she couldn't read, and mothers sent her toys she couldn't play with.

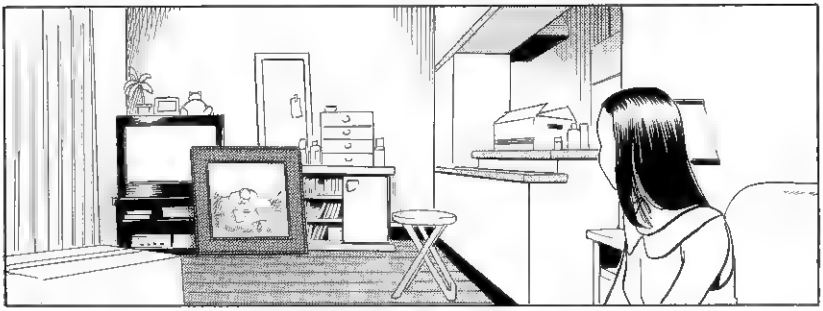
There was even a series of paintings done of her as if she was only sleeping...as if she was a doll, dressed up in pretty clothes.

After she died, they all vanished except for this one. That's why it's so rare, he said.

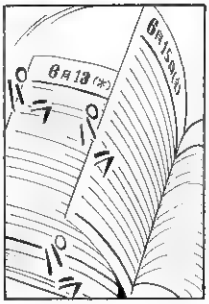
wakens in the painting
think he's just trying t
but I still can't sleep.

The previous owners claimed the girl finally awakens in the painting and what they saw made them have to get rid of it. I think he's just trying to frighten me so he can have the painting but

...SHE STOPPED WRITING AFTER THAT.

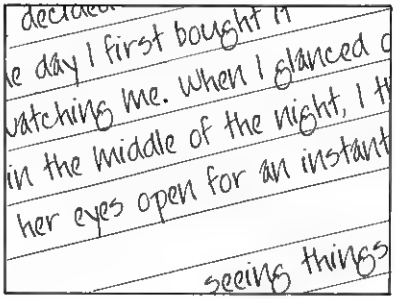


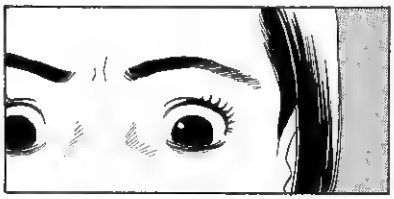
WAIT... SHE STARTED AGAIN ON THE 22ND...


6月13日(水)
6月15日(木)

...ISN'T THERE ANY-THING ELSE?
!

6月22日(金)
I've decided to sell that painting
the day I first bought it I've ha
watching me.
...TWO DAYS BEFORE SHE KILLED HERSELF.


decided
e day I first bought it
watching me. When I glanced o
in the middle of the night, I th
her eyes open for an instant
seeing things



June 22 (Fri.)
I've decided to sell that painting. The truth is from the day I first bought it I've had the feeling that somebody's been watching me. When I glanced over at the painting in the middle of the night, I thought I saw

Maybe I was seeing things, but when I think about it, everything started when I bought that painting. I can't even stay in the apartment with it any more.

...THE NEXT DAY IS THE DAY BEFORE ...

But I can't couch surf forever with my friends. I finally got up my courage to come back here.
The first thing tomorrow, I'm calling that detective.

6月23日(土)

It's only been a few hours since I last wrote
But I can't sleep again.

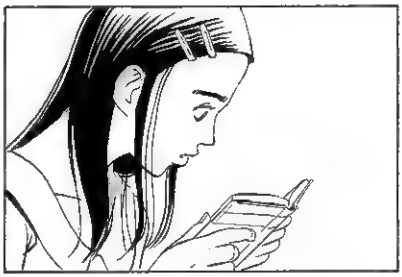
It's around

It's only been a few hours since I last wrote. But I can't sleep again. It's around 2 in the morning now. The painting's right in front of me. I've began waiting, sitting very still...

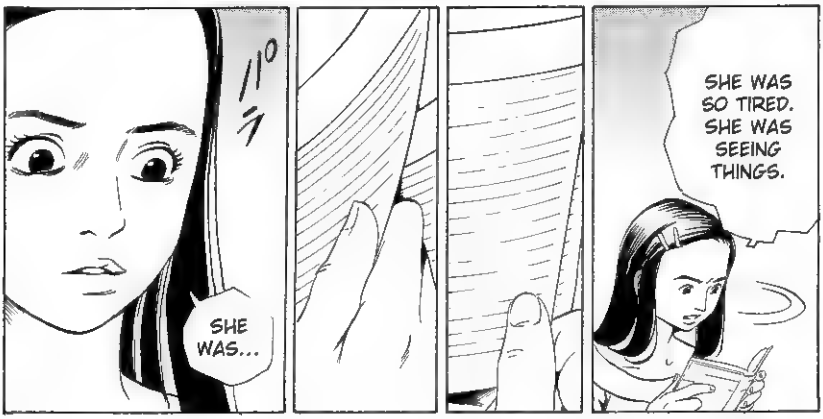
In front of me
I've began waiting, sitting very still...

They opened!! I'm not seeing things!
Her eyes are open! But only her eyes are alive
not the rest of her. She's looking at me.
I'm scared...I'm so scared.

1 scared...I'm so scared.



...SHE DIDN'T WAKE UP.
THAT CAN'T...


SHE WAS...
SHE WAS SO TIRED. SHE WAS SEEING THINGS.

6月24日（日）

That girl is

She is

please

6月24日（日）

That girl is

She is

please

No more injections

I want to die

No more injections

I want to die please let me die

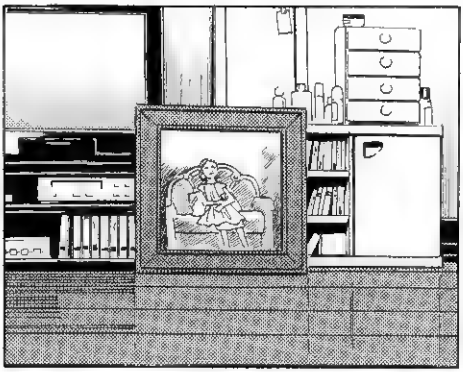
Let me die

No more medicine

I don't want this please

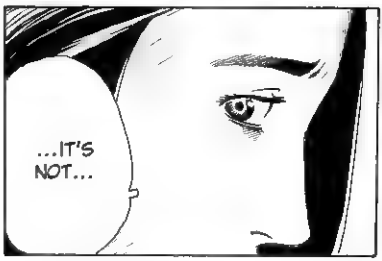
I want to die

please let me die

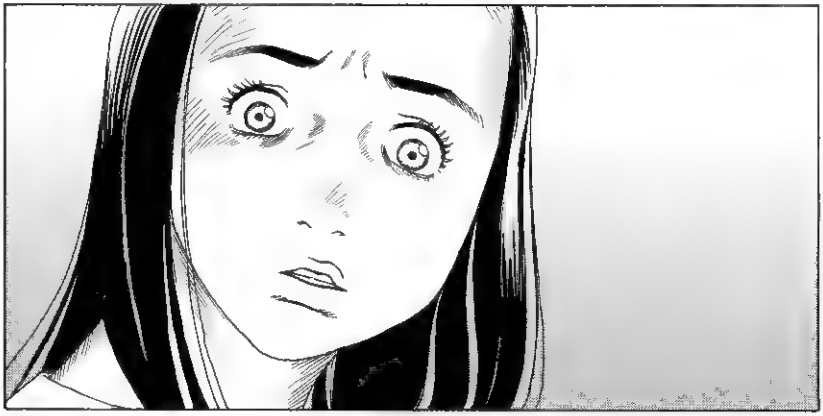


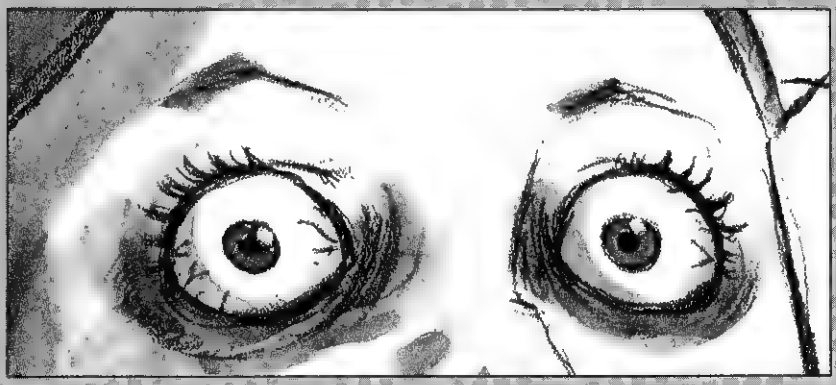
W... WHAT?! THIS ISN'T HER WRITING... IT'S NOT...
diary

I WANT TO DIE.
TO DIE...

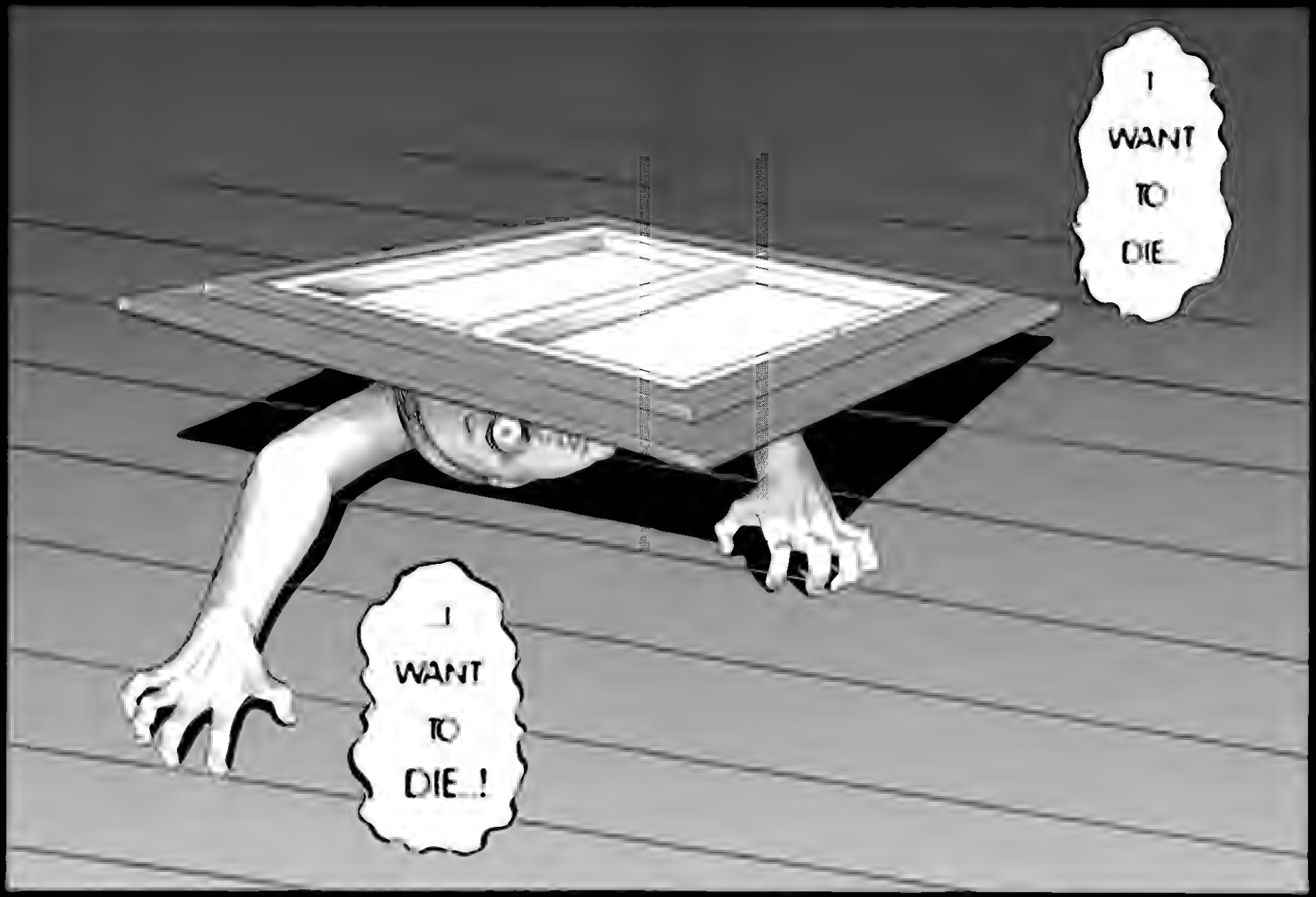

...IT'S NOT...

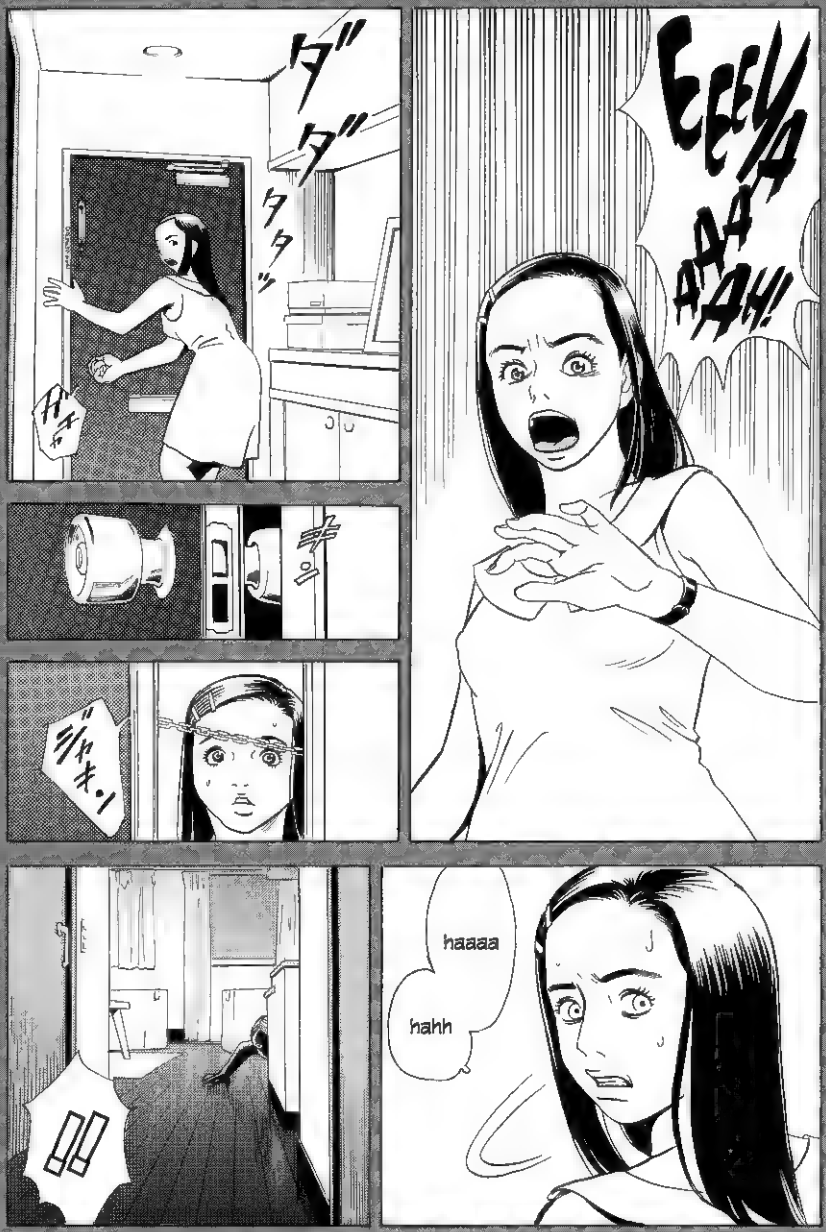
NO...

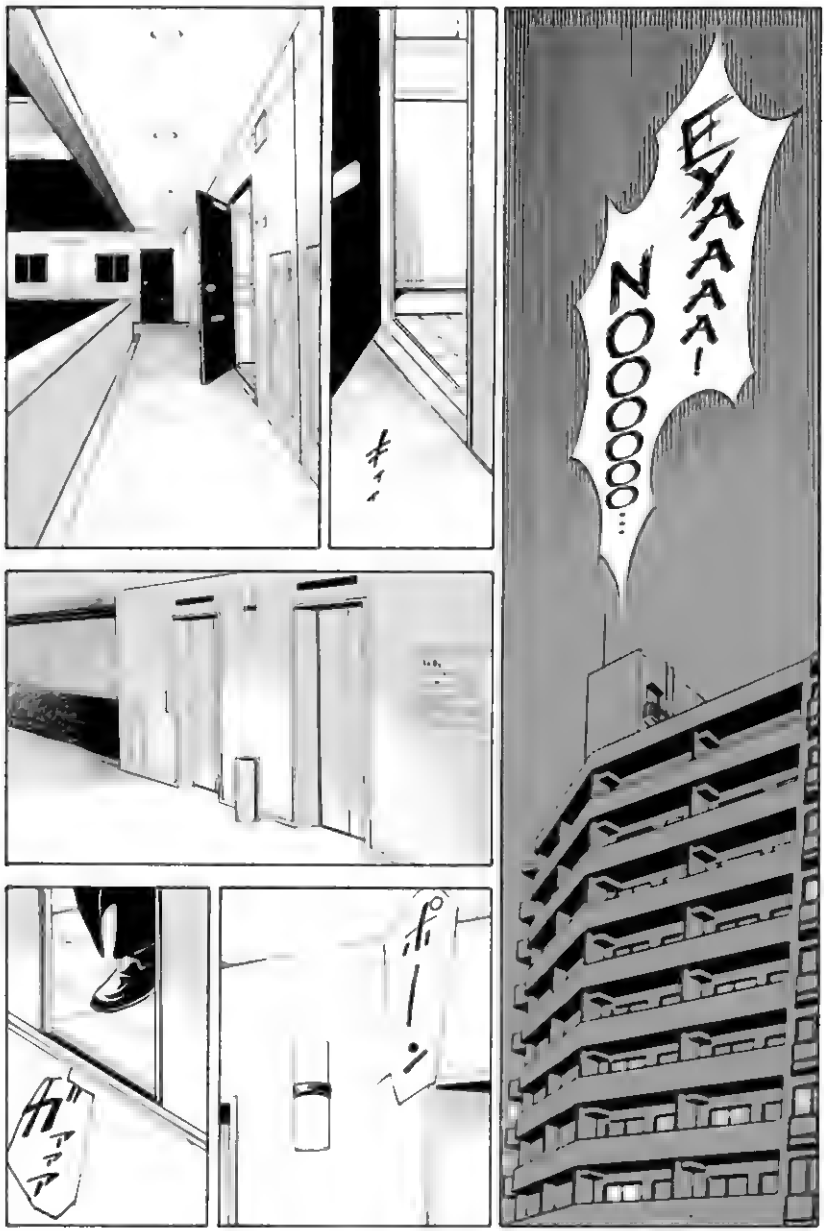




...SHE'S AWAKE... BUT ONLY THE EYES ARE ALIVE.


I WANT TO DIE...
I WANT TO DIE...!

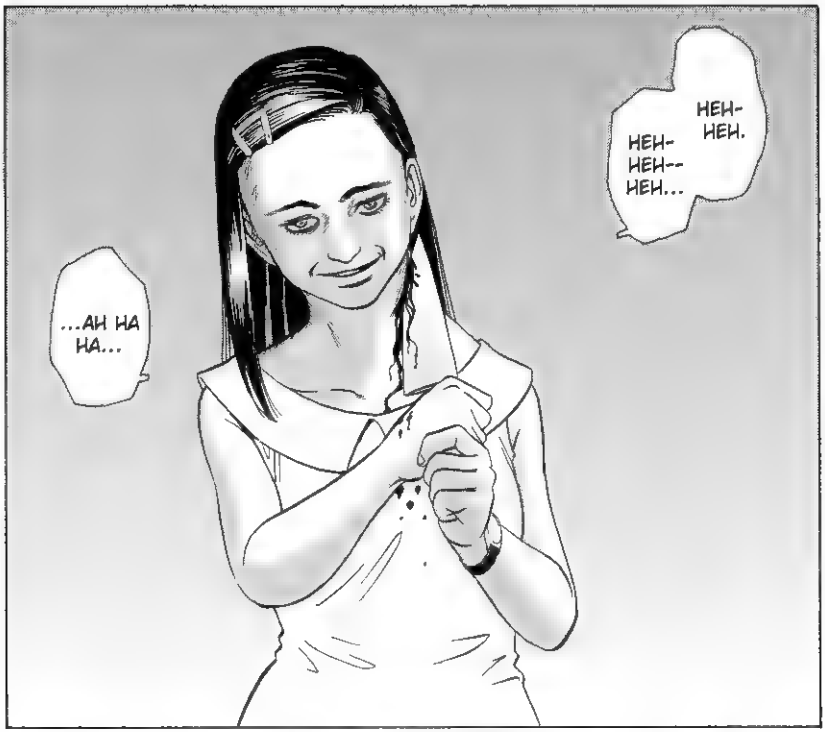

EEEYAAAAAH!
ダダタタッ
ガチャ
キン
ジャキン
haaaa
hahh
!!

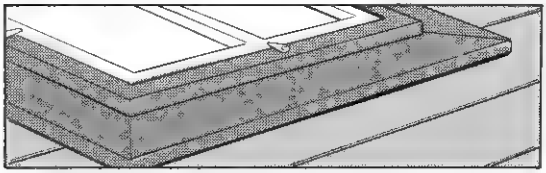

EYAAAA!
NOOOOOOO…
ポーン
ガァァァ

...I THINK I'M TOO LATE.

タッ
タッ
タッ

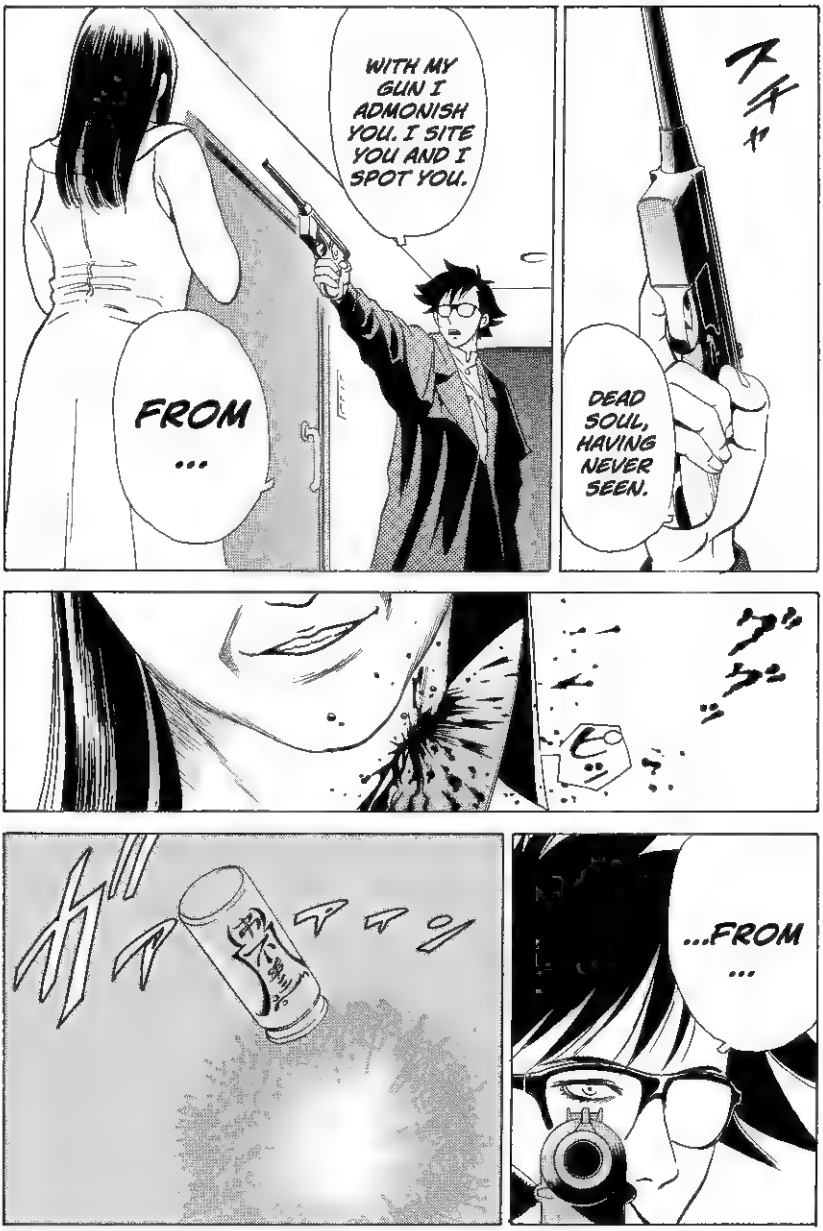
KAZUMI TANAKA...? ARE YOU HERE, MISS TANAKA...?!

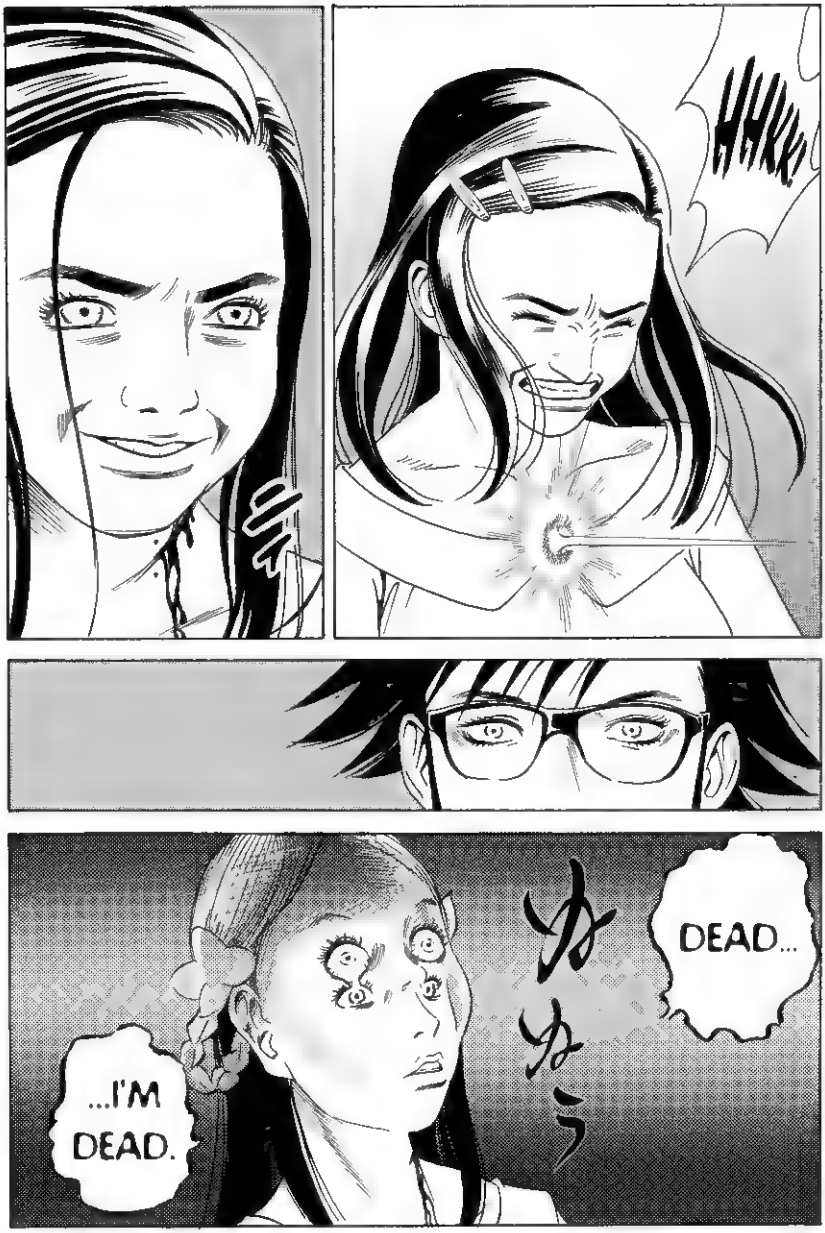

HEH-HEH.
HEH-HEH--HEH...
...AH HA HA...



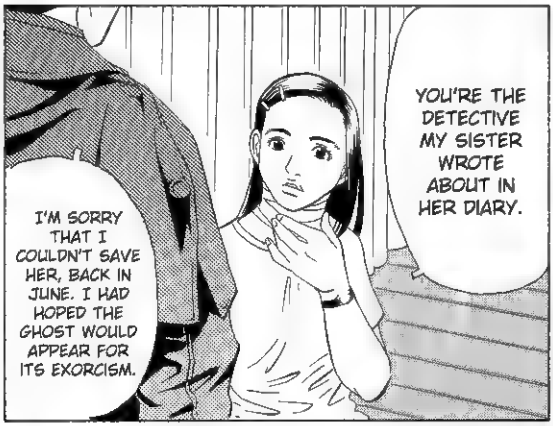
!!

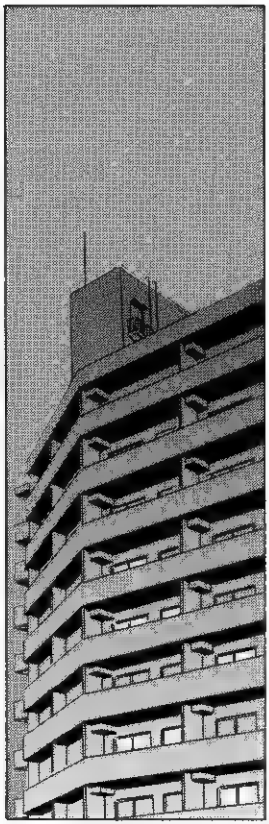
...YOU'RE NOT HERE... ARE YOU...?

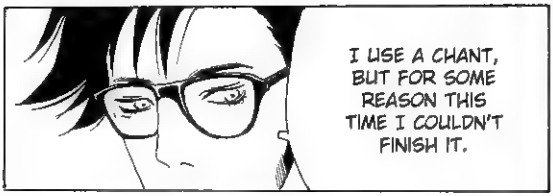

WITH MY GUN I ADMONISH YOU. I SITE YOU AND I SPOT YOU.
FROM ...
DEAD SOUL, HAVING NEVER SEEN.
...FROM ...

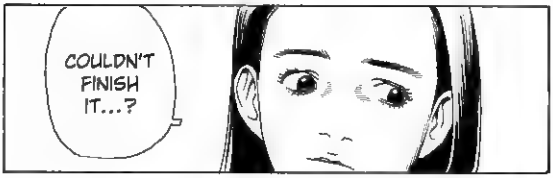

HHKK!
DEAD...
ゆゆう
...I'M DEAD.

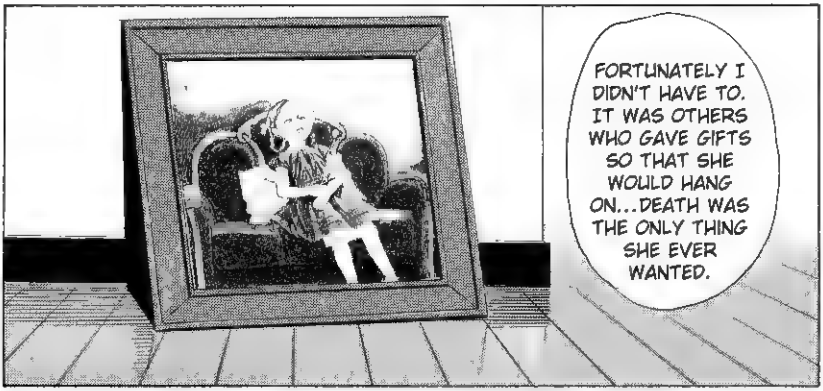
HA
HA HA
AH
HAA
HA
HA
HA
THIS WASN'T NECESSARY, CHILD.











MAIL#12···END

CONTINUED IN MAIL VOL.3

DESIGNER
JOSHUA ELLIOTT

EDITORIAL ASSISTANT
RACHEL MILLER

ART DIRECTOR
LIA RIBACCHI

PUBLISHER
MIKE RICHARDSON

ENGLISH-LANGUAGE VERSION
PRODUCED BY DARK HORSE COMICS

MAIL VOL. 2

© HOUSUI YAMAZAKI 2004. First published in Japan in 2004 by KADOKAWA SHOTEN Publishing Co., Ltd., Tokyo. English translation rights arranged with KADOKAWA SHOTEN Publishing Co., Ltd., Tokyo, through TOHAN CORPORATION, Tokyo. This English-language edition ©2006 by Dark Horse Comics, Inc. All other material ©2006 by Dark Horse Comics, Inc. All rights reserved. No portion of this publication may be reproduced or transmitted, in any form or by any means, without the express written permission of the copyright holders. Names, characters, places, and incidents featured in this publication are either the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without satiric intent, is coincidental. Dark Horse Manga™ is a trademark of Dark Horse Comics, Inc. All rights reserved.

PUBLISHED BY
DARK HORSE MANGA
A DIVISION OF DARK HORSE COMICS, INC.
10956 SE MAIN STREET
MILWAUKIE, OR 97222
WWW.DARKHORSE.COM

TO FIND A COMICS SHOP IN YOUR AREA, CALL THE
COMIC SHOP LOCATOR SERVICE TOLL-FREE AT
1-888-266-4226

FIRST EDITION: DECEMBER 2006

ISBN: 978-1-59307-591-0

10 9 8 7 6 5 4 3 2 1
PRINTED IN CANADA

Note to reader: The page numbers in the following glossary section refer to the numbers that are actually on the page, and not the number the page may have in the Dark Horse Digital edition. Please check the numbers at the bottom of the actual pages when using this reference.

DEAD LETTER OFFICE:

SOUND FX GLOSSARY AND NOTES ON *MAIL* VOL. 2

by Douglas Varenas

Introduction and additional comments by the editor

To increase your enjoyment of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga-style adaptation of the anime film. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, on the front cover of *Mail*, the four characters you see at the bottom left are examples of kanji, in this case, how the creator's name—Housui Yamazaki—is written in Japanese. Of course, all of these kanji were hanzi first; although the Japanese also later did invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

Note that whereas both kanji and hanzi are methods of writing foreign words in Roman letters, the spelling "kanji" gives English readers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas the spelling "hanzi" does not—in Mandarin Chinese it sounds something like *n-tsuh*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the *Pinyin* system, was developed by native Mandarin speakers. In fact Pinyin, by whose rules we get the spelling "hanzi," was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, by whose rules we get the spelling "kanji," Pinyin was never intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of the other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is not practical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (for example, the ancient Romans actually pronounced "Caesar" like "Keyser" from *The Usual Suspects*, and they said their "V" like our "W"—which might make you laugh until some gladiator runs a sword through your guts). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese, despite its geographical proximity, is unrelated to any of the various dialects of spoken Chinese. The

complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to *say*) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, through Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them now simply known as *kana*. The improvement in efficiency was dramatic—a kanji that had been used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

For example, look at the front cover of *Mail*, at the three characters in black right below the gun. These are kana, and, although somewhat pixilated by the Atari 2600 design style, you can see they're considerably simpler to write than the four kanji mentioned above. In fact, these kana spell out "MAIL" (literally they are ME-I-RU, the closest approximation Japanese sounds can make to our word *mail*) and therefore can be written in three characters instead of the four it takes in English.

Unlike the original kanji it was based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which, besides being useful to represent foreign words like *mail*, can also be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use; cursive style, *hiragana*, and block style, *katakana*. The most important role kana play in Japanese is to indicate grammar such as subject and object identification, prepositions, verb conjugations, etc., but naturally, sound FX in manga are also almost always written out using kana.

As you can see from the example of "ME-I-RU" for *mail* above, kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for "n," no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with "s" sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Mail* Vol. 2 below.

The block-style katakana are almost always the kind used for manga sound FX, but on occasion (often when the sound is one made by a person) hiragana are used instead. In *Mail* Vol. 2 you can see one of several examples on page 33, panel 4, as Mr. Serizawa screams out " UWAAAAA," which in hiragana style is written うわああああ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like ウワアアアア.

To see how to use this glossary, take an example from page 5: "**5.2 FX: PO PO** [raindrops plopping]" 5.2 means the FX is the one on page 5, in panel 2. PO PO are the sounds these kana—ポツポツ—literally stand for. After the dash comes an explanation of what the sound represents. Note that in cases where there are two or more different sounds in a single panel, an extra number is

used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, if you examine those kana examples given above, you'll notice something interesting. Several of them read "Western" style—left-to-right! In fact, many of the FX in *Mail* (and manga in general) read left-to-right.

You can find another example of this flexibility on the front cover of *Mail* Vol. 2, which (in what is perhaps a Dark Horse first) is exactly the same as the original Japanese front cover. And on that cover, both the kana for "MAIL" and the kanji for creator Housui Yamazaki's name are written left-to-right (note the kanji version of the name, however, is written in the customary Japanese style of last name first; thus 山崎峰水 is "Yamazaki Housui"). In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions; left-to-right, for example, is also the more common way text is written on Japanese web pages.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many examples of "short sounds" in *Mail* Vol. 2 is to be found back in our first example, 5.2. Note the small ッ marks at the end of each. This is ordinarily the katakana for the sound "tsu," but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that's why these sounds are written as PO PO and not POTSU POTSU—you don't "pronounce" the TSU in such cases.

There are three different ways you may see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 9.3's JIWA... Another is with an extended line, as in 11.5's PINPOON. Still another is by simply repeating a vowel several times, as in 10.1's ZAAAAAA. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture "hears" sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example 25.2.1's BIKU!—in manga this is the figurative "sound" of being startled. Such "mimetic" words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as giseigo), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It's something like describing chatter in English by saying "yadda yadda yadda" instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: "A" as *ah*, "I" as *eee*, "U" as *ooh*, "E" as *eh*, and "O" as *oh*.

5.2 **FX: PO PO** [raindrops plopping]
5.5 **FX: BA!** [umbrella flinging open]
8.1.1 **FX: PO PO PO PO PO** [raindrops plopping]
8.1.2 **FX: KA KO KA** [windshield wipers] The license plate is registered to Shinagawa ward in central Tokyo. Note that the plate number (partially obscured) appears to be something like ME 13-73, with the "ME" part written in hiragana.
8.5 **FX: BURU BURU BURU** [hand trembling]
8.7 **FX: ZAAAA** [rain pouring]
9.2 **FX: ZAAAA** [rain pouring]
9.3 **FX: JIWA . . .** [creeping/edging closer]
9.5 **FX: PI PI PI** [sound of cell phone dialing] Serizawa was about to call 110, which is the emergency police number in Japan (as opposed to 119, which is the emergency number for fire and ambulance).
9.6 **FX: ZAAAA** [rain pouring]
10.1 **FX: ZAAAAAA** [rain pouring]
10.2 **FX: BUROROON** [car engine]

11.1.1 **FX: GOOON** [engine noises]
11.1.2 **FX: PUAAN** [city noises]
11.5 **FX: PINPOON** [doorbell ringing]
12.1 **FX: PINPON** [doorbell ringing]
13.1 **FX: KIIII** [door creaking]
13.4 **FX: ZURURU** [doll shaking]
13.5.1 **FX: DOTA** [thudding sound]
13.5.2 **FX: GORORI** [rolling]
14.1 **FX: KACHIRI** [clicking sound]
15.1.1 **FX: DOSA** [thud]
15.1.2 **FX: GORORO** [rolling]
16.1.1 **FX: GASHA** [trash rustling]
16.1.2 **FX: KASHA** [trash rustling]
16.2 **FX: HAA HAA HAA** [Serizawa wheezing]
16.6.1 **FX: JARA** [lock rattling]
16.6.2 **FX: KAKIN** [lock opening]
16.7 **FX: GACHA** [door opening]
17.3 **FX: BA** [heading whisking/startled]
17.4.1 **FX: GACHA** [door being opened]
17.4.2 **FX: BA** [door whizzing open]
17.8 **FX: GURU** [head turning]
18.3 **FX: CHARI** [keys jangling]
19.1 **FX: HAA HAA HAA** [Serizawa wheezing]
21.5 **FX: HAA HAA** [Serizawa wheezing]
21.7 **FX: PATAN** [door shutting]
21.8 **FX: DOKA** [Plopping into chair]
22.5 **FX: GORO** [tossing sound]
22.6 **Doll: ZAZAA** [rain pouring]
25.1.1 **FX: HAA HAA HAA** [Serizawa wheezing]
25.1.2 **FX: DO!** [thudding sound]
25.2.1 **FX: BIKU!** [startled]
25.2.2 **FX: PIPA PIPOPO PIPAPEPE PIPA PIPOPO** [phone ringing]
25.3.1 **FX: PIPA PIPOPO** [phone ringing]
25.3.2 **FX: PIPA PEPO** [phone ringing]
25.4 **FX: GOKU** [hard swallowing sound]
25.5 **FX: PIPOPO PIPA** [phone ringing]
25.6 **FX: PI** [sound of button being pushed]
27.5.1 **FX: KASA** [rustling]
27.5.2 **FX: KARI** [clawing]
27.6.1 **FX: KASA** [rustling]
27.6.2 **FX: KASA!** [rustling]
27.6.3 **FX: KASASA!** [rustling]
29.1.1 **FX: KASA!** [rustling]
29.1.2 **FX: KASASA!** [rustling]
31.1 **FX: DOSA!** [thudding]
31.3 **FX: HAA HAA HAA** [Serizawa wheezing]
31.5 **FX: HAA HAA HAA** [Serizawa wheezing]
31.6 **FX: BA!** [doll springing up]
32.1 **FX: ZUSASASA!** [doll quickly scampering]
32.2 **FX: SASASA** [scampering]
32.3 **FX: BA!** [doll springing up]
33.2 **FX: GA!** [striking]
33.3.1 **FX: DON** [phone hitting floor]
33.3.2 **FX: KORORO** [phone rolling]
33.4 **FX: UWAAAAA** [scream]
34.2 **FX: DON** [gun firing]
34.3 **FX: BISHI** [bullet penetrating]
34.4 **FX: BISHI BIKI** [cracking sound]
35.2 **FX: BATA DOTA BATA** [flapping flailing sounds]
35.3 **FX: PATA** [final flapping sound/coming to a stop]
36.2 **FX: SU!** [whisking sound]
36.4 **FX: KURURI** [swiveling sound]
39.1 **FX: KOTO** [sound of camera being set down/thud]
39.3 **FX: TON TON TON** [going up stairs]
39.5 **FX: PATAN** [door shutting]
39.6 **FX: LAN LA LAN LA LA LA LA LA—N** [singing]
40.2 **FX: SU-SU-** [snoozing]
40.3 **FX: PACHIRI** [eyes flipping open]
41.1 **FX: KATA KATA KATA** [rattling]
41.2 **FX: KATA KATA KATA KATA** [rattling]
41.3 **FX: KA KA KA KA KA** [rattling/scampering]
41.4 **FX: KA KA KA KA KA KA** [rattling/scampering]
41.6 **FX: KOTO** [klunk]
42.1 **FX: PATAN** [sound of duck falling into dish rack]
42.2 **FX: PICHON** [sound of cover sliding]
42.3 **FX: PUKA PUKA** [floating sound] Note Ms. Katayama is using the bathtub (safety cover partially open) to defrost a sanma—a kind of mackerel pike very commonly eathen in Japan.
43.2 **AMEDAS** stands for *Automated METeorlogical Data Aquistion System*, a system of automatic weather stations installed throughout Japan by the national government beginning in 1974. Note the acronym is in English, as is the offficial full name of the system.
43.4 **FX: POTATATA** [water dripping]
43.5 **FX: YURA YURA** [curtain blowing]

43.6 **FX: YURAN YURAN YURAN** [curtain blowing]
44.1 **FX: PURURURURU PURURURURU** [phone ringing]
44.2.1 **FX: BIKU!** [startled]
44.2.2 **FX: PURURURU PURURURU PURURURU** [phone ringing]
45.1 It is not unusual in Japan for a husband and father to be transferred somewhere far away for an extended period, requiring him to leave his wife and kids behind. Readers will have noted the distant father image, juxtaposed with the all-caring mother, is itself not uncommon in Japanese pop culture.
47.1 **FX: PURURURURURU PURURURUR-URU PURURURURRU**[phone ringing]
47.6 **FX: SUCHA!** [sound of receiver being snatched]
49.6 **FX: TSU-TSU-TSU-TSU-** [static]
49.7 **FX: CHIKA CHIKA** [light flashing]
50.1 **FX: TSU-TSU-TSU-** [static]
50.4 **FX: BA!** [turning head quickly]! Kyakya
51.1 **FX: GOKU** [hard swallow]
FX: KISHI KISHI [slow scraping walk]
FX: KISHI [creeping]
FX: KISHI KISHI [creeping walk]
51.6 **FX: KISHI** [creeping]
52.1 **FX: BA!** [dramatically entering room]
52.2 **FX: HAA HAA HAA** [heavy breathing]
52.3 **FX: TSU- TSU-** [phone static]
53.6 **FX: PACHI** [snapping]
54.2 **FX: POSU!** [tossing sound]
54.3 **FX: HAH HAH HAH** [heavy breathing]
55.6 **FX: KACHA** [clicking]
55.7 **FX: PUVAN** [sound of start-up]
56.1 **FX: PI!** [beeping]
56.2 **FX: CHAKA CHAKA CHAKA** [image fluttering]
56.4 **FX: KUN KUUN** [receiver dangling]
56.5 **FX: SU!** [receiver whisking upwards]
56.6 **FX: PI!** [beeping]
57.3 **FX: PI!** [beep]
57.4.1 **FX: PA!** [zoom function activated]
57.4.2 **FX: CHIIII** [machinery grinding/working]
57.7 **FX: KACHA** [sound of receiver being lifted]
58.1 **FX: PI** [beep]
58.3 **FX: GOTON** [sound of camera falling]
59.2.1 **FX: SUKU** [standing abruptly]
59.2.2 **FX: SHAKIN** [sound of scissors snipping]
59.2.3 **FX: SHAKIN** [sound of scissors snipping]
59.3 **FX: PURU PURU** [shaking/trembling]
59.4 **FX: BURU BURU BURU BURU** [shaking/trembling]
59.5 **FX: BUN BUN BUN BUN** [violent shaking]
60.1.1 **FX: SHAKIN SHAKIN SHAKIN** [scissors snipping]
60.1.2 **FX: GATA!** [table rattling]
61.3 **FX: SHAKI SHAKI SHIKI** [scissors snipping]
FX: BA BA BA BA [violent shaking]
62.1 **FX: BA BA BA BA BA** [violent shaking]
62.2 **FX: DO** [thud]
62.3 **FX: TSU!** [eye fluttering/eyes rolling backward]
63.1.1 **FX: DOTA** [thunk]
63.1.2 **FX: ZURU** [hand whisking]
63.2 **FX: PASA** [coat falling]
63.4 **FX: SA!** [scissors being turned/whisked upwards]
64.1 **FX: MUKU** [springing up]
64.2 **FX: PASA** [coat falling]
66.1 **FX: BAGOON** [gun firing]
66.3 **FX: DOTA** [thud]
67.1 **FX: KYUUUUU** [ghost whirling/vortex spinning]
67.2 **FX: KYUN** [vortex whirling]
67.3.1 **FX: KOOON** [bullet falling]
67.3.2 **FX: KORORO** [bullet rolling]
68.2 **FX: BA!** [springing awake]
69.1 **FX: KACHIRI** [click]
71.2 **FX: KO!** [heavy footsteps]
71.3.1 **FX: KO-N!** [heavy footsteps]
71.3.2 **FX: KA-N!** [heavy footsteps]
71.3.3 **FX: KO-N!** [heavy footsteps]
71.4 **FX: KACHI** [click]
71.5.1 **FX: POOON** [elevator settling/stopping]
71.5.2 **FX: GOKON** [door opening]
71.6 **FX: GORORORO** [door opening]
76.1 **FX: GAAAA** [door opening]
76.2 **FX: KA KO** [heavy footsteps]
77.2 **FX: GAAAA** [elevator moving]
77.3 **FX: KACHI** [click]
77.4.1 **FX: SU!** [finger whisking]
77.4.2 **FX: KACHI** [click]
78.3 **FX: GOON GOON** [elevator moving]
78.5 **FX: GOON** [elevator moving]

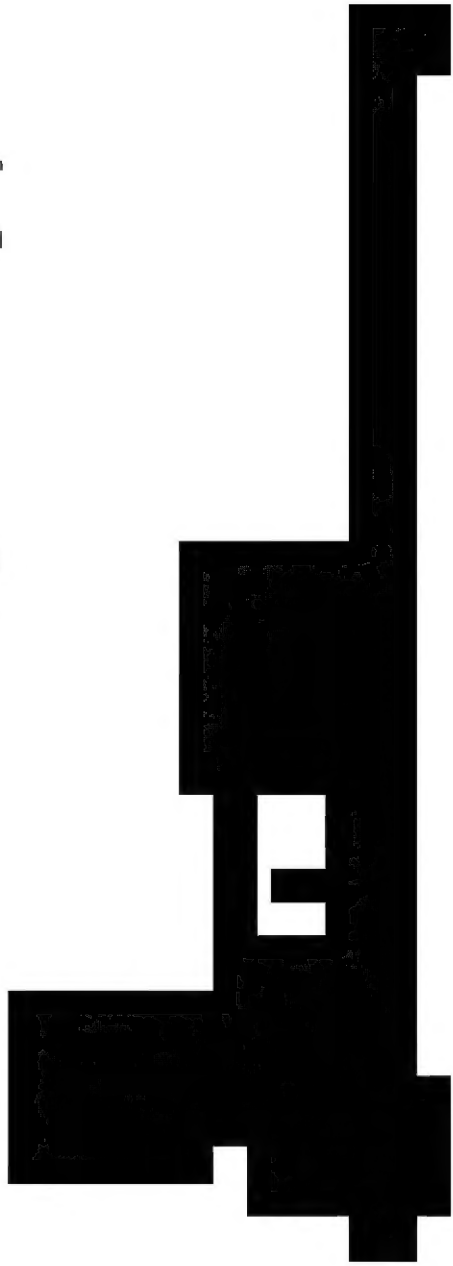
78.6 **FX: POON** [elevator stopping]
79.1 **FX: GARORORO** [door opening]
79.3 Recently the editor attended the first MangaNEXT convention in Secaucus, NJ—the first attempt to establish a "manga from the ground up" event; you may have noticed that more cons have "anime" than "manga" in their names in North America, a reflection of the secondary status manga had in the U.S. market until recent years (the relationship in Japan, of course, has traditionally been the other way around). The convention hotel, the Crowne Plaza Meadowlands, was unusual for an American hotel in not attempting to conceal the fact it had a thirteenth floor—the button was there, right on the elevator panel. Most hotels and many office buildings, of course, seek to symbolically deny the presence of a 13th floor by calling it the fourteenth.
79.5.1 **FX: GORORORO** [elevator moving]
79.5.2 **FX: BASHIN** [door closing]
79.6 **FX: GOON GOON** [elevator moving]
79.7 **FX: GOOON GOON GOON** [elevator moving]
80.1.1 **FX: POOON** [elevator stopping]
80.1.2 **FX: GARORORO** [door opening]
80.3 **FX: SA!** [startled realization]
81.4 **FX: PETA PETARI** [scampering]
82.1 **FX: PETARI PETA** [scampering]
83.2.1 **FX: GORORO** [elevator moving]
83.2.2 **FX: GACHIN** [door shutting]
83.3 **FX: GON GOON** [elevator moving]
83.4 **FX: GIIIII** [screeching]
83.5 **FX: GII GII** [screeching]
83.6 **FX: GI GI GI GI GI GI** [screeching]
84.1 **FX: GAKUN** [jerking to a stop]
84.2 **FX: GYUWAN GYUWAN KIWAWAN** [cables moving]
84.3.1 **FX: JIJI...**[lights sizzling]
84.3.2 **FX: PA!** [lights flickering]
88.5 **FX: PA** [springing]
88.6 **FX: SHIN** [silence]
89.5 **FX: GYUU** [hand clasping]
93.2 **FX: BAN BAN BAN** [hitting door]
93.3 **FX: KACHA GACHA KACHA KACHA** [clicking button]
93.4 **FX: GARARA** [door opening]
94.1 **FX: BA!** [springing]
94.2 **FX: GUI** [gripping/clenching]
94.4 **FX: GUGUII** [gripping/clenching]
94.5 **FX: PA!** [button pushing]
94.6 **FX: GOKON GOON** [machinery grinding/elevator moving]
94.7 **FX: GOON GOON** [elevator moving]
95.1 **FX: GOOON GOOON** [machinery/elevator moving]
95.2 **FX: GA!** [clasping/grabbing]
95.3 **FX: ZUZAZA!** [skidding/sliding]
95.4 **FX: GOOON** [elevator moving]
96.3 **FX: SHAKON** [cocking]
96.4 **FX: KACHRI** [click]
96.5 **FX: SU!** [gun whisking upwards]
98.2 **FX: GAAN** [gun firing]
99.1 **FX: BEKYO** [bullet piercing]
99.2 **FX: AAHGYAAAA** [scream]
99.3 **FX: AAAA** [scream]
99.4.1 **FX: AGU . . .** [moan]
99.4.2 **FX: SHUN** [bullet whirling]
99.5 **FX: KI-N KI-N KIN KIN KIN** [plinging sound of bullet hitting floor]
101.1 **FX: PI PI PI** [beeping]
101.2 **FX: SU- KO- SU** [breathing apparatus operating]
101.3 **FX: KO!** [heavy footstep]
101.5 **FX: PI PI PI** [beeping]
101.6 **FX: PI PI PI** [beeping]
101.7 **FX: PI-** [flat-lining]
106.3 **FX: PARA PARA** [pages flipping]
106.5 **FX: PARA** [page flipping]
107.5 **FX: PATA** [book slapping on floor]
107.6 Atami is a very popular tourist town on the Izu Peninsula in Shizuoka Prefecture, only about half an hour south of Tokyo by bullet train.
107.8 **FX: KACHI KACHA** [rattling]
108.4 **FX: KACHA KACHA** [rattling]
108.6 **FX: SUKA** [rising quickly]
109.3 **FX: YURARI YURA** [hovering/lurking]
110.3 **FX: GACHA GACHA GACHA GACHA GACHA** [lock rattling]
110.4 **FX: GACHA GACHA GACHA** [lock rattling]
111.1 **FX: SU** [slunking away]
111.2 **FX: SUUU** [slunking away]
111.4 **FX: SHI-N** [silence]
113.6 On the table is "Calpis Water," the famous Japanese soft drink whose name makes the English-speaking world snicker. It has a taste something like

vanilla yogurt, which is not surprising as it is in fact made with fermented dry milk (note that this fermentation, which breaks down lactose into lactic acid, makes it more digestible to those with lactose intolerance—not uncommon in East Asia). The "Water" refers to it being a watered-down, and hence ready to drink, version of Calpis concentrate—something like the way the Coke you get from a soda fountain is a watered version of a Coke syrup concentrate.

115.1 **FX: PERI** [page peeling]
115.2 **FX: PARA** [page flipping]
118.1 **FX: SUKU** [standing quickly]
118.6 **FX: BA!** [flinging herself from them]
119.1.1 **FX: GACHA** [door opening]
119.1.2 **FX: DATATATA** [running]
119.3 **FX: YURARI** [lurking]
119.5 **FX: KACHA GACHA** [doorknob rattling]
120.2.1 **FX: PETA PETA** [light footsteps]
120.2.2 **FX: PETA** [light footsteps]
121.1.1 **FX: PETA!** [blood spattering]
121.1.2 **FX: POTATA!** [blood spattering]
121.1.3 **FX: PECHA** [blood spattering]
124.2 **FX: BIRI!** [shirt ripping]
125.1 **FX: DO!** [hitting floor]
125.5 **FX: GU!** [Reaching]
125.7 **FX: GACHI!** [doorknob opening]
125.8 **FX: BA!** [arm whisking quickly]
126.2 **FX: PI PI PI** [beeping]
127.2 **FX: MUKU!** [rising]
129.1 **FX: BA!** [quickly rising]
129.4 **FX: SHAKON** [bullet loading into chamber]
129.5.1 **FX: UU** [moan of ghosts]
129.5.2 **FX: U** [moan of ghost]
130.1.1 **FX: OOOOO** [moan of ghost]
130.1.2 **FX: OUUU** [moan of ghost]
130.3.1 **FX: GAAN** [gun firing]
130.3.2 **FX: BAAN** [gun firing]
131.5.1 **FX: KYUUU** [vortex whirling]
131.5.2 **FX: AGUUU** [groan]
131.6.1 **FX: GAAA** [ghost cry]
131.6.2 **FX: KYUUUN** [vortex whirling]
132.1 **FX: KYUN** [vortex whirling/suspended]
132.2 **FX: KOON KON KON KON** [bullet hitting floor]
134.1 **FX: KOOON** [car engine]
135.1 **FX: POON** [beeping/sound of navigation alerting driver]
135.2 The actual reading should be *Kusatomura* rather than the *Kuzatomura* shown. *Sato* and *mura* both mean "village;" *Satomura*, with the same kanji, is an actual last name. Ku means nine, regarded as an unlucky number in Japanese—*Kusatomura* appears to be a fictitious town. Note the practice of including a Roman-alphabet reading of the kanji on the highway sign; another legacy of the disconnect between written and spoken Japanese.
135.3 **FX: CHIKKA CHIKA** [indicator blinking]
136.1 **FX: PU!** [woman giggling]
136.5 **FX: KOHO!** [coughing]
136.6.1 **FX: KOOOO** [engine]
136.6.2 **FX: PISHI** [crackle of gravel/rocks]
136.6.3 **FX: PASHI** [snapping of branches]
137.2 **FX: OOON** [car engine]
137.5 **FX: BASASA!** [branches/leaves rustling]
137.6 **FX: GA!** [brake pedal being pushed hard]
137.7 **FX: GYUSASAAA** [car skidding/screeching]
139.1 This is, or rather was, a rabbit hutch; the sign written on it says *usagi hausu*; *usagi* meaning "rabbit" or "bunny," and *hausu* being a rendition of the English word "house."
140.3 **FX: SU!** [whisking up controller]
140.4 **FX: PI!** [beep]
140.5 **FX: POON** [Announcement noise]
141.5 **FX: PI PI PI** [beeping]
141.6 **FX: POON** [Announcement noise]
142.1 **FX: BUOON** [engine]
142.2 **FX: OOOOO** [engine humming]
142.6 **FX: OOOON** [engine]
144.3 **FX: POON** [Announcement sound]
144.5 **FX: JI JI JI** [static]
144.6 **FX: POON** [announcement sound]
145.1 **FX: KIIII** [brakes screeching]
145.4 **FX: KACHA** [clicking]
145.5 **FX: PI** [beep]
145.6.1 **FX: PI** [beep]
145.6.2 **FX: PI** [beep]
145.7.1 **FX: JI!** [static]
145.7.2 **FX: JI JI JI ZA ZA ZA** [static]
146.1 **FX: POON** [announcement sound]
146.3 **FX: KACHI KACHI KACHI** [clicking]
147.1 **FX: KAJA!** [controller dropping]

151.1 **FX: CHIKA CHIKA** [blinker blinking]
152.4 **FX: KACHIRI** [bullet clicking into chamber]
152.5 **FX: SHAKON** [chamber loading]
153.5 For more on the god, please see the note for 10.2 in Vol. 1's "Dead Letter Office."
153.4 **FX: PON** [announcement sound]
153.5.1 **FX: PISHI!** [gravel crackling]
153.5.2 **FX: PAKI!** [gravel crackling]
153.6.1 **FX:** BASASA [foliage rustling]
153.6.2 **FX: BAKI** [gravel crackling]
154.1 **FX: ZUZAZA** [car slowing down/ puttering along]
154.6 **FX: POON** [announcement bong]
155.2 **FX: GACHA** [door opening]
155.4.1 **FX: PAKI** [sticks cracking]
155.4.2 **FX: KASASA** [grass rustling]
155.4.3 **FX: KASARI** [grass rustling]
155.4.4 **FX: PEKI** [branches/leaves crackling]
155.4.5 **FX: GASA** [foliage rustling]
155.5.1 **FX: KASARI** [grass rustling]
155.5.2 **FX: GASA** [grass/foliage rustling]
156.1.1 **FX: PAKI** [branches crackling]
156.1.2 **FX: ZA!** [foliage rustling]
156.1.3 **FX: ZAZA** [foliage rustling]
156.1.4 **FX: GASA!** [foliage rustling]
156.1.5 **FX: PEKI** [branches crackling]
157.1.1 **FX: ZA!** [rustling]
157.1.2 **FX: GASA!** [rustling]
157.1.3 **FX: PAKI!** [branches crackling]
157.1.4 **FX: ZAZA** [rustling]
158.2 **FX: SUCHA** [whisking gun into firing position]
158.3 **FX: KACHA** [latch clicking]
159-161 The song of the ghosts is *Hotaru no Hikari*, "The Light of the Fireflies." Associated with school graduations in Japan, it is sung to the tune of *Auld Lang Syne*, the melody being borrowed by a teacher in the 1880s named Chikai Inagaki. Also sometimes played over PA systems in Japan to mark the closing times in stores, the first stanza in Japanese is:
Hotaru no hikari, mado no yuki.
Fumi yomu tsukihi, kasane tsutsu.
Itsushika toshi mo, sugi no towo.
Aketezo kesa ha, wakare yuku.
162.3 **FX: SU!** [heading whisking]
162.4.1 **FX: GASA** [grass rustling]
162.4.2 **FX: GASA** [grass rustling]
162.4.3 **FX: ZAZA** [foliage rustling]
163.1 **FX: SUU SU SUU** [ghosts vanishing]
164.3 **FX: SU!** [gun being whisked away]
165.1.1 **FX: GOPA** [gas pouring]
165.1.2 **FX: DOPA** [gas pouring]
165.2.1 **FX: GOTON** [gas can falling]
165.2.2 **FX: DOPO KOPO** [gas pouring out/ glug glug]
165.2.3 **FX: KOPO** [gas glugging]
165.4 **FX: SHIBO!** [lighter flicking]
168.2-3 The "certain TV drama" is of course *Ultraman*; the 50-yen coin has a date of year 52 of the Showa Era (see note in 62.2 in Vol. 1's "Dead Letter Office"), or 1977 in Western reckoning.
169.1.1 **FX: GOOOO** [engines humming]
169.1.2 **FX: DODODO** [city noises]
169.1.3 **FX: OO** [city noises]
169.5 **FX: GISHIRI** [slippers sliding]
171.2 **FX: KATA** [picture being set up]
171.3 **FX: PI!** [off button being pushed]
173.4 **FX: PARA PARARA** [pages flipping]
173.7 **FX: KACHA** [door opening]
175.1 **FX: PACHI** [light switch flipped on]
175.2 **FX: PARARA** [pages flipping]
175.3 **FX: PARA PARA** [pages flipping]
175.5 **FX: PARA** [page flipping]
175.7 **FX: PARA** [page flipping]
176.3 **FX: PARA** [page flipping]
177.1 Note the bundle of origami paper cranes hung above the hospital bed, to the left of the mobile. An old Japanese belief has it that if a thousand paper cranes are folded, a wish will be granted, particularly a wish for good health. The story has become best known through the life of Sadako Sasaki, a survivor of the atomic bombing of Hiroshima who died of leukemia in 1955 at the age of 12.
178.4 **FX: PARA** [pages flipping]
178.5 **FX: PARA PARA PARA** [pages flipping]
178.6 **FX: PARARA** [pages flipping]
179.6.1 **FX: GOKU** [gulp]
179.6.2 **FX: PARA** [page flipping]
180.7 **FX: BA!** [head jolting up]
181.6 **FX: PARA** [page flipping]
185.1 **FX: BATA!** [diary falling]
185.2 **FX: KATA KATA KATA** [painting rattling]
185.3 **FX: KATA KATA KATA** [painting rattling]

185.4 **FX: KATA-N** [painting rattling]
185.6 **FX: FUU** [hand creeping]
188.2.1 **FX: DA DA TA TA!** [running]
188.2.2 **FX: GACHA** [door opening]
188.3 **FX: KIN** [creaking]
188.4 **FX: JAKIN** [door chain]
189.1 **FX: KACHA GACHI KACHI** [door chain being fumbled with]
189.2 **FX: CH!** [door chain being unlatched]
189.3 **FX: PETA PETA TA TA TA** [scampering]
189.4 **FX: GASHII!** [gripping/clasping]
190.2 **FX: KIII** [door creaking]
190.5 **FX: PO-N** [sound indicating elevator has stopped]
190.6 **FX: GAAAA** [elevator door opening]
191.3 **FX: TATTA TA TA** [running]
193.1 **FX: SUCHA** [gun being whisked out briskly]
193.3.1 **FX: GUGU!** [knife cutting]
193.3.2 **FX: PI!** [severing artery]
193.5 **FX: GAAAAA** [gun firing]
194.2 **FX: NII** [grinning]
194.4 **FX: NUNUU** [leaving her body/floating]
195.2 **FX: KYUN** [bullet hovering, frozen]
195.3 **FX: KOON KON KON** [bullet falling, hitting ground]
195.4 **FX: DOSA!** [falling to ground]



MANGA/HORROR

POSTCARDS FROM PURGATORY . . .

Broken dolls in pain that prey on people . . . babies who toddle forward with sharp scissors and laugh . . . elevators trapped amidst floors, as if caught between heaven and hell. All these and more are known to exorcist detective Reiji Akiba as messages to the living from the restless dead. But answer this mail at your own risk, unless you sign with a bullet from Akiba's sanctified gun!

山崎峰水 housui yamazaki

DARKHORSE.COM

LIKE IT? BUY IT!

LOVAG